

Proceedings

**Cantors
Assembly
Thirty- second
Annual
Convention
May 6-10, 1979**



CONTENTS

Convention Program	3
SUNDAY, MAY 6	
Growing Up in My Father's House	1
Hazzan Moses J. Silverman	1
Rabbi Pinchas Chazin	
Professor Samuel Adler	15
MONDAY, MAY 7	
Master Class in Yiddish Folk Song (Program)	23
Recital: Salute to Creativity: Samuel Bugatch and Issachar Miron (Program)	24
Workshop:	
Planning Today for Tomorrow	
Herbert Garten	27
Leo Landes	38
Memorial to Departed Colleagues	54
Hesped : Hazzan Morris Levinson	
Concert: The Songs of the Jews of Eastern Europe (Program)	58
TUESDAY, MAY 8	
32nd Annual Meeting	
Induction of New Members, Hazzan Morton Shames	61
Regional Reports	62
Report of Nominations Committee; Elections	70
Report of the President, Hazzan Kurt Silberman	71
Report of the Executive Vice President, Hazzan Samuel Rosenbaum	76
Discussants: Hazzan Charles Davidson	92
Hazzan David Tilman	104
Concert: The Columbus Boychoir (Program)	111

Installation of Officers and Executive Council Members	113
Response: Hazzan Morton Shames	
Establishment of Saul Meisels Scholarship Fund	116
Hazzan Samuel Rosenbaum	
Concert: Inaugural Musical (Program)	120
Meetings: Jonathan Shames	121
WEDNESDAY, MAY 9	
Master Class in Yiddish Art Song (Program)	123
Recital: Gary Karr, Bassist (Program)	124
Workshop The Meaning of the Psalms; Psalms in Liturgy	126
Rabbi Harold Kushner	
Concert: Hazzan in Recital, Jacob Barkin (Program)	147
Concert: Hazzan and Klezmorim (Program)	148

Sunday May 6

4:00 P.M.

Registration/Lobby Convention Desk
Music Display

6:00 P.M.

Maariv/Convention Synagogue

Officiating: Hazzan Jack Kessler, Framingham, Mass.
Gabbai: Hazzan Yehudah L. Mandel, Philadelphia, Pa.

7:00 P.M.

Opening Banquet/Dining Room

Chairman: Hazzan Solomon Mendelson, Long Beach, N.Y.
Convention Co-Chairman

Birkat Hamazon: Hazzan Israel Barzak, Springfield, N.J.
Havah Nashir: Hazzan Hans Cohn, Redwood City, Cal.

9:30 P.M.

Convention Open House/Lobby

“Growing Up in My Father’s House”

A conversation between the Moderator and three distinguished colleagues and friends on what the influence of their fathers has meant in their lives.

Hazzan Moses J. Silverman, Chicago, Ill.

Rabbi Pinchas Chazin, Philadelphia, Pa.

Professor Samuel Adler, Rochester, New York

Moderator: Hazzan Samuel Rosenbaum, Rochester, N.Y.

10:30 P.M.

You are invited to the Terrace Room

Monday May 7

8:00 A.M.

Shaharit/Convention Synagogue

Officiating: Hazzan Asher Balaban, Orangeburg, N.Y.

D'var Neginah: "Treasures You May Have Overlooked in the
Hazzan's Manual"

Hazzan David Lefkowitz, New York, N.Y.

9:00 A.M.

Breakfast/Dining Room

10:30 A.M.

Workshop A/Convention Center

Chairman: Hazzan Moshe Taube, Pittsburgh, Pa.

Masters Class in the Jewish Folk Song

Conducted by Lazar Weiner

and

Students of the Cantors Institute

11:30 A.M.

Workshop B/Convention Center

Chairman: Hazzan Ivan Perlman, Providence, R.I.

"From the Creativity of Gershon Ephros"

Hazzan Morton Kula, Minneapolis, Minn.

The Eastman Singers

Samuel Adler, Conductor

1:00 P.M.

Luncheon/Dining Room

2:30 P.M.

Audition I/Convention Center Playhouse

"Salute To Creativity"

A sampler of the works of composers Samuel Bugatch and Issachar Miron featuring

Hazzan Louis Danto, Toronto, Ontario

Hazzan Solomon Gisser, Montreal, Quebec

Eastman Singers

Conducted by Samuel Adler

Monday May 7

3:15 P.M.

Workshop/Convention Center

Chairman: Hazzan Arthur Koret, West Hartford, Conn.

“Planning Today for Tomorrow”

A frank and informative discussion on social security, insurance, estate planning, tax problems of clergymen, retirement financing. An extremely important session for members and wives.

Presentations:

Herbert Garten, Attorney

Leo Landes, CLU

Discussion

6:00 P.M.

Maariv/Convention Synagogue

Officiating: Hazzan Israel Goldstein, Jericho, N.Y.

Memorial to Departed Colleagues

Isadore Adelsman, Bernard Alt, Joseph Amdur, Gedaliah Bargad, Akibah Bernstein, Sigmund Blass, Harry Brockman, David Brodsky, William H. Caesar, David Chasman, Jordan Cohen, Joseph Cysner, Samuel Dubrow, Gershon Ephros, Max Feder, Charles Freedland, Harry Freilich, Henry Fried, Abraham Friedman, Marcus Gerlich, Leib Glanz, Myro Glass, Judah Goldring, Jacob Goldstein, Jacob Gowseiw, Todros Greenberg, Nathaniel Halevy, Michal Hammerman, William Hofstader, Jacob Hohenemser, Eugene Holzer, Aaron Horowitz, Israel Horowitz, David Jacob, Eli Kagan, Abraham Kantor, Abraham Kaplan, Adolph Katchko, Herman Kinnory, Jacob Koussevitsky, Simon Kriegsman, Zachary Kuperstein, Joseph Lengyel, Joshua Lind, Sigmund Lipp, Asher Mandelblatt, Joseph Mann, Gerson S. Margolis, Bernard Matlin, Nathan Mendelson, Elija Olkun, Abraham Reisman, Tevele Ring, Ephraim Rosenberg, William Sauler, Itzik Schiff, Alvin F. Schraeter, Jacob Schwartz, Joseph Schwartzman, Samuel Seidelman, Abraham Shapiro, Ruben Sherer, Saul Silverman, Hyman Siskin, Jacob Sivan, Mendel Stawis, Isaac Trager, Julius Ulman, Solomon Winter.

Hesped: Hazzan Morris Levinson, South Orange, N.J.

Memorial. Hazzan Melvin Luterman, Baltimore, Md.

Monday May 7

7:00 P.M.

Dinner/Dining Room

Birkat Hamazon: Hazzan Hyman Gisser, Montreal, Quebec
Havah Nashir Hazzan Harold Lerner, Syracuse, N.Y.

9:30 P.M.

Concert/Terrace Room

The Songs of the Jews of Eastern Europe
featuring

Hazzan David Lefkowitz, New York, N.Y.
Hazzan Abraham Mizrahi, White Plains, N.Y.
Hazzan Irving Sobel, Woodbridge, Conn.
Gayna Sauler Kieval, Rockville, Md.
Instrumental Ensemble
Eastman Singers
Conducted by Samuel Adler

Tuesday May 8

8:00 A.M.

Shaharit/Convention Synagogue

Officiating: Hazzan Hyman Sky, Kansas City, Mo.
D'var Neginah: "Treasures You May Have Overlooked in the
Transcontinental Catalogue."
Cantor Stephen Richards, New York, N.Y.

9:00 A.M.

Breakfast/Dining Room

Tuesday May 8

10:30 A.M.

31 st Annual Meeting/Convention Center

(Closed session: for members and wives and Cantors Institute students only)

Induction of New Members:

Hazzan Morton Shames, Chairman

Standards and Qualifications Committee

Report of the Nominations Committee:

Hazzan Gregor Shelkan

Elections

Report of the President:

Hazzan Kurt Silbermann

Distribution of Commissions

Report on Student Recruitment

Rabbi Morton Waldman

Director, Cantors Institute

A Musical Report

Chorus of the Cantors Institute

Conducted by Mati Lazar

1:00 P.M.

Luncheon/Dining Room

2:45 P.M.

An Hour of Talmudic Study/Playhouse

Guest Chairman:

Rabbi David Kogen, Vice Chancellor

Jewish Theological Seminary of America

Amar Rabi Elazar, Abraham Lubin

Hazzan Abraham Lubin, Chicago, Ill.

Shiur:

Masekhet Brakot

Professor David Weiss Halivni

Morris Adler Professor of Talmud

Jewish Theological Seminary of America

Rabi Hananya ben Akashya Omer, N. Mendelson-L. Miller

Hazzan Benjamin Maissner, Philadelphia, Pa.

Tuesday May 8

3:45 P.M.

Audition II/Playhouse

Columbus Boychoir in Concert

Donald Hanson, Conductor

6:00 P.M.

Maariv/Convention Center

Officiating: Hazzan Saul Meisels, Cleveland, Ohio

Assisted by Eastman Singers

Installation of Newly Elected Officers and Members of the Executive Council:

Hazzan Gregor Shelkan, Boston, Mass.

7:00 P.M.

Dinner/Dining Room

Chairman: Hazzan Samuel Rosenbaum,

Executive Vice President

Announcement of Establishment of Scholarship by

Mr. and Mrs. Paul Shapiro of Cleveland, Ohio, in honor of

Hazzan Saul Meisels

Birkat Hamazon: Hazzan Henry Danziger, Chicago, Ill.

Havah Nashir: Hazzan David Tilman, Elkins Park, Pa.

9:30 P.M.

Inaugural Musicale/Playhouse

A musical bouquet in honor of the installation of
the new officers of the Cantors Assembly
featuring

The Shames Trio

Jonathan Shames, Piano

Jennie Shames, Violin

Miriam Shames, Cello

Tuesday May 8

10:15 P.M.

EXTRAORDINARY PLENARY SESSION/Playhouse

Chairman: Hazzan Moses J. Silverman, Chicago, Ill.

Report of the Executive Vice President

“Surviving Future Shock”

An analysis of a survey on the evolving office of the Hazzan and a proposal of some options for dealing with new worship patterns.

Hazzan Samuel Rosenbaum, Rochester, N.Y.

Discussants:

Hazzan Charles Davidson, Elkins Park, Pa.

Hazzan David Tilman, Elkins Park, Pa.

Wednesday May 7

8:00 A.M.

Shaharit/Convention Center Synagogue

Officiating: Hazzan Louis Klein, Oak Park, Mich.

D'var Neginah: “Treasures You May Have Overlooked in the
High Holy Day Liturgy by Zavel Zilberts”

Hazzan Louis Danto, Toronto, Ontario

9:00 A.M.

Breakfast/Dining Room

10:30 A.M.

Workshop A/Convention Center

Chairman: Hazzan Moshe Taube, Pittsburgh, Pa.

Master Class in the Jewish Art Song

Conducted by Lazar Weiner

and

Students of the Cantors Institute

Wednesday May 9

11:30 A.M.

In Concert/Convention Center

Gary Karr, Bass

Dr. Harmon Lewis, Piano

Faculty, Hartt School of Music

1 :00 P.M.

Luncheon/Dining Room

2:30 P.M.

Workshop B/Convention Center

Chairman: Hazzan Robert Scherr, Natick, Mass.

“The Meaning of the Psalms;

The Psalms in the Liturgy”

Rabbi Harold Kushner, Natick, Mass.

3:30 P.M.

Audition III/Playhouse

“Hazzan in Recital”

Hazzan Jacob Barkin, Tenor

Leo Barkin, Piano

(This year we inaugurate what we hope will become an honored tradition at our annual conventions, a full recital given by an outstanding member of the Cantors Assembly.)

Canadian born Jacob Barkin studied at the Toronto Conservatory and Eastman School of Music. He soon established himself as a much sought after radio and concert singer. He was, for many years, the Hazzan of the prestigious Adas Israel Synagogue in Washington, D.C. He has sung with over a dozen first class symphony orchestras and has made numerous tours from coast to coast. He is the Hazzan-Emeritus of Detroit's Congregation Shaarey Zedek.

Wednesday May 9

6:00 P.M.

Maativ/Convention Synagogue

Officiating: Hazzan Shabtai Ackerman, West Bloomfield, Mich.

8:00 P.M.

Dinner/Dining Room

Announcement of the establishment of Scholarship by Congregation Beth Abraham Hillel Moses of West Bloomfield, Mich. in honor of Hazzan Shabtai Ackerman.

Birkat Hamazon: Chaim Najman, Omaha, Nebraska
Havah Nashir: Hazzan Nathan Lam, Los Angeles, Cal.

10:00 P.M.

Concert/Terrace Room

Hazzan David Bagley, Toronto, Canada

Hazzan Joseph Gole, Los Angeles, Calif.

Hazzan Paul Kowarsky, Cincinnati, Ohio

Hazzan Jacob Mendelson, Flushing, New York

Hazzan Moshe Taube, Pittsburgh, Pa.

and

Giora Feidman, klezmer *par excellance*,
his clarinet and ensemble

Thursday May 10

8:00 A.M.

Shaharit/Convention Center Synagogue

Officiating: Hazzan Henry Rosenblum, South Orange, N.J.

Baal Keriah: Hazzan Gregory Yaraslow, San Bernardino, Calif.

9:00 A.M.

Breakfast/Dining Room

10:30 A.M.

Executive Council Meeting/Convention Center Room A

SUNDAY EVENING, MAY 6, 1979

"Growing Up in My Father's House"

A conversation between the Moderator and three distinguished colleagues and friends on what the influence of their fathers has meant in their lives.

Participants: Hazzan Moses J. Silverman
Rabbi Pinchas Chazin
Professor Samuel Adler

Moderator: Hazzan Samuel Rosenbaum

Hazzan Samuel Rosenbaum:

Let me take a moment or two to tell you about the genesis of this program.

For the past two or three years the whole American community has become extraordinarily concerned with the question of roots: Where do we come from? What are some of the things that our ancestors stood for? What did they teach us? What did we inherit from them? What is our heritage?

For Jews this is nothing new. Now, other ethnic groups have suddenly found that they, too, have roots and that they have origins and have become, quite rightly, interested in them.

We find, however, that while as a people we have been given the assignment, the mandate to remember our roots, as individuals, some of us really don't remember our roots as well as we should. And with the current craze for genealogy, we tried, as other groups tried, to search back, to find out where we come from, what our parents were like, what our grandparents were like, great-grandparents, etc. Unlike WASPS who could go to small towns, to church records, to birth records in small American communities or in English communities or in German communities and other communities, we, for the most part, can only trace our ancestors back to our parents, if we are fortunate to have them alive; to our grandparents, if they spent some time in America.

But the moment we have to go beyond the Atlantic, we come up against the Iron Curtain, since most of our parents came either from Germany or what is now the Soviet Union. It is almost impossible to trace anything beyond the second or third generation back.

So, we felt that we ought to try to remember, to recall for ourselves and our children, what our parents' lives were like, what they did to bring us to the point at which we find ourselves today.

We have invited three guests, three dear friends, to talk about parents who we think were also very close to us, to all of us here, hazzanim. All three grew up in the homes of cantors. All three have great memories of very special, very unique, very warm and wonderful men who were their fathers. We are going to ask them to share with us some of the poignant and warm, happy, funny and, perhaps, sad memories which they have of their parents. Not just to entertain ourselves, but to give us the inspiration to go back and do the same for ourselves. I think it is important, and I think you will agree, that it is very important. We presented a program like this in Rochester some time ago and the greatest compliment we had was when people told us that we had inspired them to go back, to talk with their parents, or to talk with their brothers and sisters about their parents and about their grandparents and to write down some of the information that they had gleaned and to tell it to their children so that they would not grow up ignorant of the heritage which is theirs.

We have, on my left, a very dear friend of all of us, a colleague, Hazzan Moses J. Silverman, who grew up in the home of Jacob Silverman, a noted hazzan of Newark, N.J.: Rabbi Pinchas Chazin, who grew up in the home of a hazzan, Hazzan Hirsh Chazin of Perth Amboy; and Professor Samuel Adler, whom we know and admire. His father was Hugo Adler, whose career began in Germany and was concluded in Worcester, Mass. Rather than introduce them to you I'm going to ask them each to give us a brief biography of their homes and then we'll go on from that.

Hazzan Moses J. Silverman:

I can't say too much about my father because a little past bar mitzvah he was already gone. But I do recall many things that happened in my youth. I would say from about 9 to 13. My father was a very fine hazzan and a real menaagen. He knew what it was all about. He had a son by the name of Moishe; and the first thing that Moishe was going to do, besides going to Hebrew School, was to sit down and learn how to read notes.

I remember it as if it were yesterday. In our kitchen, there was a Singer sewing machine right by a window, and it was my solemn obligation to sit with him for at least an hour for the purpose of studying note-reading. It was a very difficult thing for me because right outside was a play-yard. All the kids were out there playing. Naturally, being a youngster myself, I wanted to get out there and play. I couldn't sit still. I don't mind telling you, and my son, the psychiatrist, might look at me in askance, many was the time I got a good patsh and was told, "you are going to sit here." I didn't realize until much later on that I was most grateful for the petsh that I did receive because he instilled in me a great love of music. More than that, he instilled in me a love for hazzanut.

Our home was a meeting place for hazzanim in Newark. I remember some of the names: Sheingold (you may remember the name), a cantor: I remember Zemachson coming to our house in Newark, with his first publication, which was a Friday evening service. My father and he sat in the dining room and they went over the different recitations. I remember him as a very tall, gaunt looking man. He looked as if he hadn't eaten for a month.

Then there was a hazzan by the name of Grodinsky. These may be strange names to you. He was in Boston: he had one slight speech impediment so that although his name was Godinsky, it came out Grodinsky. But the fact was that when he davened, with such a beautiful voice, you

forgot all about the impediment. These men used to come and practice their recitatives. I was there, practically all the time, and I just absorbed that background into me. My mother, of blessed memory, told me, that I was the fifth generation of cantors in my family. My grandfather, for whom I was named, was a shtot hazzan in a klein shtetl. If you took a deep breath, the shtetl wasn't there. He grew up in a little place called Zegifye. He met there a young man who was to be his bosom pal for many years and that was Joshua Weisser. These two grew up in that little shtetl and Joshua, of blessed memory, used to tell me that when the hazzan in the next little place would air out his music and his books, these two young boys, with a bag of bread, would travel to the next town and just spend the day looking at that music.

My father, as I remember him, wrote all of his own choral music. In other words, when things were sent to him, he had to write the parts for the choir, because he was a choir director as well as a hazzan. On Hanukkah, he led an orchestra and a choir in a grand Hanukkah concert. No slouch, he. I was literally steeped in all of that tradition. He began with me by taking me into the choir at the age of 9. Some of the incidents that I remember will never leave me. He expected me to behave as all minaqim do. He wanted me, above all, to show that musicianship which he had. I was just a kid. I remember he wrote a solo for me, mosai timloch b'tziyon. Prior to sitting down with him to learn that solo, the tenor of our choir, Fuchtbau, came to learn his solo. He spent over an hour and a half with him and when he left, he remarked to my mother, "He still doesn't know it."

I sat down with my father. I read the solo through once. There were some very intricate coloraturas there and one I missed. He didn't say anything but said do it again. Sang it a second time--the same place--fluffed. Believe me, he slapped me and I cried, bitterly. I said, "Poppa, you spent an hour and a half with Fuchtbau and you didn't seem to mind. You spent eight minutes with me on this solo and after the second time, I get a patsh." He said that Fuchtbau is a drong; you are a minaq'n and that's the difference.

I remember telling that to my son and of course he had a psychiatric comment about that, but I won't go into that. He said, "Dad, you must have disliked your father--treating you like that." I said, "No, never. I admired him, I respected him, I revered him because I stood with him in the pulpit and when he stood in the pulpit I can't describe my feelings of how proud I was to be the son of Hazzan Silverman. He started teaching me nusah, he started teaching me the service. At the age of 12, I davened my first Maariv with full orchestra and choir.

My father had a peculiar way about him in that he never let on that he was pleased with me. He never showed me the affection that I really hungered for. I often wondered about it. My mother argued with him: "If he's good, why don't you tell him?" "No." I will tell you this, that night I davened Maariv. When I was through, he had me turn around to face the audience. They acknowledged my service. For the first time in my life, I was overwhelmed by something that my father did: I felt a kiss on my cheek and I couldn't believe, after all this, that my father, in public, showed the affection, and, I think, the love that he had for me.

I could go on and on. Reminiscences come back so easily. You'll notice, I didn't have a note. When Sam called me, I was thrilled about it. I haven't talked about my father to anybody for many years. Even though he's been gone for more than 50 years, would you believe me if I told you that I can still hear his voice. I can still picture him in the pulpit, especially at Neilah. These are memories that I will never forget.

Hazzan Rosenbaum:

We turn now to Rabbi Pinchas Chazin of Temple Sholom, Philadelphia. I am sure many of you who are regulars at the conventions, will remember his sainted father, who was a regular visitor to the Cantors Assembly conventions. My mind goes back some 15-18 years when he was a featured speaker at one of the dinners held at that other place. I remember specifically he told how hazzanim embellished their voices, and he showed us how the old hazzanim would create a vibrato

by pressing on the vocal chords from the outside of their throats. We remember him as a man with a marvelous sense of humor, with a permanent grin, seemingly etched on his face. We are delighted to have with us Rabbi Pinchas Chazin who grew up in the atmosphere of the home of Hazzan Hirsh Chazin.

Rabbi Pinchas Chazin:

Thank you Hazzan Rosenbaum. I am proud to be the son of a cantor, even as Moshe Silverman was the son of a cantor. My father was a cantor for 17 years in Minneapolis, 2 **years** in Superior and 55 years in Perth Amboy, which add up to 74 years. He retired only, as I shall indicate in a few moments, not because of vocal problems--his voice was as powerful at 93 as at 60, but because he couldn't stand for the Rosh Hashanah long davening. He had arthritis in the knees, he had to quit, finally.

You ask, why isn't "Rabbi" Chazin "Hazzan" Chazin? For two good reasons: One, I never got petsh, and two, I didn't get my father's voice.

I might say that though I myself **am** not a cantor, some of my best friends, and I use this term advisedly, are cantors. My father was a cantor, my late brother-in-law, **Nehemiah** Mendelson, was a cantor. Sol and Jacob Mendelson, who are not blood-relatives but in the mishpoche **are** cantors, **and my** son-in-law, Cantor Leon Lissek, who is now on sabbatical in Israel and sends regards to all of you, is a cantor. **Then** there's Ben Belfer sitting here, who my wife claims credit for making into a hazzan. When I was a chaplain in Tampa, Florida, Ben came to me as a Chaplain's assistant, **a** volunteer assistant, to get out of certain GI assignments, I believe. My wife said, "Ben, you sing so beautifully, become a hazzan." He listened to her and he's one of our **very** eminent cantors.

Jeff Shapiro, sitting over here, is a pupil of our synagogue - a young and very promising young cantor. I might say that the five cantors I had in my 35 **years in** my present synagogue, all of them are still dear friends,

several are very close friends despite the fact that the first one was with me 31 years ago.

When he came to my synagogue, I said to my chairman of our Religious Committee, "Jack, why don't you send the cantor to the Cantors Assembly's convention? He said, "It'll cost money." "That's why you should send him. Otherwise he'll go by himself." He sent him. When he came back I asked him, "What did you learn there'?" This is what he said, in his accent: "I learned that the rabbis kill the cantors." I've heard this in reverse, too. However, I might say that despite that and despite the normal tensions which may arise between rabbi and cantor because they are two people in the same pulpit, despite all that I can honestly say that I have deep reverence, regard and respect, admiration and affection for those who served with me and for the many, many cantors, hazzanim in America, whom I am happy and proud to call my friends.

You may ask yourself the question, as I did, how did I deserve to be the son of a cantor like Hirsh L. Chazin? It was just mazel.

Shaalu talmidav et Rabi Elazar ben Shamua: Bameh he-arachta yamim? Amar lahem: Mi-yamai lo asiti kapandriah b'vet haknesset, lo pasati al roshei am kadosh, lo nasati et kapai, v'lo b'racha. The pupils of Rabi Eliezer ben Shamua asked their revered teacher: How do you account for your longevity? He answered as follows: I never use the synagogue as a shortcut, nor did I step over the heads of the holy people, nor did I raise my hands without first saying a b'racha. Because my father, zichrono l'v'racha, was dedicated, sensitive and scrupulously observant, Rabi Eliezer's dictum or answer fits him well in all three categories. But tonight I will speak only of one--that of the shortcut. To my knowledge, and I was very close with my father, as were all of his six children, my father never took a shortcut in hazzanut or in any other endeavor in which he was involved.

My earliest recollection of my father is not in the synagogue but at home. Every Friday evening, after he polished his shoes, which he did every Shabbes, he would go

over the entire service highlights, ending with the Kiddush. When we heard the Kiddush, we put on our coats; that was the time to go to shul. Shabbes morning, Pa was our clock. When we heard him singing, aly'dei Dovid meshiah tzidkecho, maybe we didn't think that the meshiah would appear in shul that morning, but we did know that Pop expected us to get moving and be there. Every summer, as Sol Mendelson can testify because he spent summers near where we spent summers, for two whole months, I would hear Pop rehearse the old compositions and learn new ones. My father was a remarkable cantor, but he never, unfortunately, had a formal musical education. If he had known the Assembly 75 years ago, he could have become a great musician as well as a cantor. So he would sit down to the piano and literally pick out the notes with two or three fingers. What my sister, May, of blessed memory, a Juilliard graduate, the wife of the late Nathan Mendelson, zichrono l'vracha, what May could play by sight, my father would have to spend hours to figure out and to perfect. But he never stopped practicing and when he got up to daven on the yamim noraim, he had so mastered the music--he never used a score, that he was free to bring his creative powers to bear upon the composition, old or new, to capture the hearts of his fellow worshippers, and literally, to storm the gates of heaven with his prayers.

My father raised his own choir, four sons, to whom he added a tenor and a bass. They were the only ones who were paid. We sang for pleasure and what we got out of what he taught us in the singing, nothing could pay us or compensate us for it.

As years went by, the choir lost me to the rabbinate but gained grandchildren and finally, one great-grandson, whose mother, Atara Hazzan, made her debut at the Metropolitan Opera this past year. Imagine my father's glory, surrounded by four generations of one family in liturgical music in his synagogue. Incidentally, my father trained many young boys besides his own for his choir. The most illustrious member of my father's choir is well-known to all of you. He came to Perth Amboy, I remember, as a boy of three or four: he spoke Hebrew fluently. When my father died, I received a letter from the Seminary, and I quote as follows from that letter:

"I recall so fondly your father's conversing with me in Hebrew (Incidentally, my father was quite a lamdan; he spoke a beautiful, classic Hebrew) and I am grateful for his having implanted in me my love for liturgical music. Signed, Gerson D. Cohen, Chancellor of the Seminary."

When Dr. Cohen became Chancellor of the Seminary, about seven years ago, I brought my father to Camden, to Rabbi Albert Lewis' synagogue, where we had our first regional meeting with the new President. When Gerson Cohen saw my father, he ran over and hugged him and kissed him and he got up and said, "I want to sing to you the M'chalkel Chayim that Hazzan Chazin taught me when I was a boy of six or seven."

My parents were among my earliest teachers. My mother taught me Modeh Ani; my father taught me Humash and Rashi, Perek and Gemara. In fact, my father was a talmid chochem attended Tels Yeshiva and Rodin Yeshiva in the same town with the Hofetz Chayim. My father saw to it that all four of his sons went to the Yeshiva in New York. My sister, May, went to the Bais Sefer Le'umi and my sister, Rhoda, studied Gemara with six boys in Perth Amboy.

My father was a life-long student of the Talmud. He would study at home, he would attend the rabbi's shiur in the synagogue, and when the rabbi was absent, he would ask my father to take over the lesson. In the beginning, my father, who was very witty, as Cantor Rosenbaum told us, and also quite a lamdan, would ask him little questions, to which my father already knew the answer and occasionally, the rabbi wouldn't know. After a while Pop quit. He thought it better to be a little diplomatic than to show all that you know. Pop loved to learn-- studied until his last day.

The day before my father died, my brother Abe and I visited him in the hospital in Jersey City. Abe took out the Humash, opened to Lech L'cha and we began to learn the sidra. Abe made one tiny error, Pop corrected him with a big grin. In my father's house, we were raised on Zionism. Theodore Herzl, Menahem Mendel Usishkin, Nahum Sokolow,

Shmaryahu Levine, Chaim Weizman--all those great early names in Zionism--these were household names. Pa was the father of Mizrahi in Perth Amboy and its president for 54 years. He showed us the example of industry and dedication. He was chairman of the Hebrew School. He was the founder of the Yeshiva, the day school, Hillel Academy in Perth Amboy, and one of its great supporters. My father was active in every cultural activity in Perth Amboy for all of those years. This, by choice.

Of necessity, though, he engaged in several different occupations. Besides being a full time hazzan, he was a full time shochet. I remember going to the shlachthaus with him. He took out the great big chalef, bigger than I was at that time, sharpened it on a stone, running it over his fingernails to make sure it was sharp. With two strokes the cow was relieved of its burden in life.

In addition to all that, Pop was an insurance agent for New York Life Insurance Co. until he ran out of relatives and friends. On top of that, my father taught hundreds, maybe several thousand of b'nei mitzvah, trained many young boys in the synagogue choir and taught a number of boys Grmara. About three years ago, I met a young boy in northern New Jersey: he said, "Rabbi Chazin, your father taught me Gemara and gave me my start on the road to becoming a rabbi." He didn't say whether he was thanking him or what, but, thank God, that's what Pop had done.

Despite all that, Pop never complained. Thank God, he made a living. But I want to share with you some of the inside things that happened in his congregational life and in our home. He had some rough times. I remember when contract renewal time would come up and there were some tough ballebatim, who are not extinct in modern times either, who opposed the renewal. How tense all of us were in the family. Though the time was May or June, we sometimes felt that the family was at the sidra "Lech L'cha." Pop came through every crisis and never held a grudge. At such times I remember saying to myself I would never become a kolisher mensh, but my attitude changed.

How did Pop manage to survive? Number one, he never took a shortcut in anything he did. If he was to give a talk, which you quoted before, he wrote it out in English or in Hebrew. He was always prepared. He had a definite daily routine: to shul every morning and evening. I don't think he missed a day in his life, except on account of illness. which he almost never had. Pop was never in the hospital for an illness until the age of 91, when he went in because of a minor arm ailment which he got because the doctor gave him an injection which didn't turn out too well. He took a nap every afternoon and he never rushed anywhere. The ideal of a talmid chochem is that inside he's the same person as outside. My father was the same gracious, genial, gentle and witty personality with his children as he was with the congregation and people generally. He had integrity. My father never forced us to do anything and I am not looking at you, particularly, Cantor Silverman, because I think your father was great, and I think we have to do that sometimes. He never forced us to do anything, but we did it because he expected us to do it and he set the wonderful example.

At age 16, latest 18, each one of us was totally self-supporting, earning his own livelihood. We were six children, four sons and two daughters, all raised in the home with the traditional classic observances and values. My father and mother were scrupulously observant but neither was fanatical so the religious atmosphere was joyous, never somber. My mother, who davened every day while doing her household chores, was wont to say if the rabbis had to make Pesah one year, they would make some changes in the Shulchan Aruch. She didn't. She was also fond of saying that you must mix religion with common sense and she did. My father knew the law but he was not the law because he was gentle and understanding. He would chide us if we deviated but always gently. Our mother was more forceful. If she saw me walking without a hat, she would say, "Darfst onton a hitl."

Music? Music was all over the house. May playing Chopin, Beethoven, Brahms, Hayden, Mozart--hour after hour at the piano. And Pa rehearsing, alternately with May, at the piano. Shabbes--zemirots, three or four part harmony and

yontef we would insist that Pa must sing Hallel all over again at the dinner table, all of us singing with him. At the very end his great baritone booming out in a magnificent crescendo. My father had one more trait to which Cantor Rosenbaum alluded to before. He loved humor and he always had a twinkle in his eye and was ready quick with his wit. His mind was sharp, quick and he was witty-

One day one of the ballebatim said to him, "Hazzan, macht es schnell heint." Pop zipped through the davening. At the end, the fellow said to him, "Hazzan, heint zent ir geveyen a guter baalegola." Pop answered, "Es gevent zich oyf'n ferd."

My father enjoyed, as I told you before, remarkably good health and vigor. One Yom Kippur, he davened Musaf, walked several miles to perform a b'ris, walked back and davened a full, beautiful, vigorous Neilah. My father loved to daven and he loved to have people react to his davening. If I could use the unkosher term, he really was a ham. Great dignity, but he enjoyed how the people reacted to his davening and he had that stage presence where he enthused the people and they reacted and charged him up even more. Whatever he sang, he enjoyed singing. He was modest about himself yet he had a full appreciation of his powers and of his dignity.

He would never impose himself upon someone but he wouldn't let others belittle him

My father had a very, very rich cousin. One day this rich cousin was marrying off his daughter in his mansion. He invited a very prominent rabbi, since deceased, to officiate. Of course, his cousin Hershel, who grew up with him in the old country, in Podolier gubernye. So when this rabbi met my father, who was short, a little bit stocky, unprepossessing, he figured he'll tell him this, do this, Hazzan, do that. After he got done, Pop says, "If you don't mind, I'd like to do this" because Pop always sang "Esaw Eynay" before the huppah, before the ceremony started. He loved to sing it.

In fact, I met in California, just this past January, a rabbi who remembers officiating with my father in Minneapolis 25 years ago, and he remembered the "Esaw Eynay" which my father sang.

So Pop felt so keenly about it. He said, "I would like to do "Esaw Eynay." He quietly insisted and the rabbi saw there was no point in fighting. All right, let him do it. When Pop got through singing in his magnificent manner, my father said to me, "Pinye, then the Rabbi began to speak to me k'daber ish el reyeyhu."

Up to the age of 79 my father never revealed his age. At 80, his congregation, Shaarei Tefillah, gave him a life contract. We gave him a birthday party. For weeks before the occasion, he would say to the invitees "Don't forget to come to my surprise 80th birthday party." Suddenly he realized to advance in years and to be active and healthy was a mark of distinction. When a man said to him one day: "Cantor, for a man of 74 you sure sing well." He said to him with pride: "And for 86?"

God blessed him with an unusual voice and evidently, though he had very few vocal lessons, he used it correctly so that at the age of 60 and 80, it was as powerful as at 40 and richer and more mellow.

When Israel was 13 years old, I was honored by my synagogue, as most rabbis and cantors are, at a Bond Dinner to raise money for Israel. It was a gala occasion with speeches and tributes. When Pop got up to sing, he carried the day: he stole the show. One of my members who knows me well and my father, said, "Hazzan, you are a good Hanef today." He said, "Ich bin an alter ganef."

At 90, as you know, his voice still retained its fullness, sweetness and strength. At age 90, he drove with me and my son Daniel to St. Louis where he officiated at the b'bris of Cantor Leon Lissek's son, who is now 7, in the synagogue. He also sang there, and we have here one of your past convention chairmen, Cantor Mordecai Goldstein. He happened to be in St. Louis. Leon Lissek is a good friend

of his, so he was present to attend the b'ris and also to hear my father sing. He made a remarkable comment about my father's singing then. "So at 91," my father told him, "I have to lower the register a note or two." And he went on to age 93. At that age, he became Hazzan Emeritus. He was still called to weddings, and when the synagogue was burned and they dedicated a new synagogue in 1976, Pop was then 96, but he sang at the re-dedication, his own composition, "Shehecheyanu," which he had composed at age 85.

As a teenager, I recall, I had some moments of discomfort as the son of a cantor. You are in the public eye, es is nisht sheyn, you can't live as other people do. First, my father was foreign born and at that time, being a young American tzutzik, I was a little uneasy about being the son of a foreign born man. Second, I felt, to some extent, that I was more in the public eye. My conduct was more carefully scrutinized; my activities, perhaps more limited, as if the ballebatim were looking over my shoulder. But those were only moments and I got over them. I grew out of them and they were more than over-shadowed by the position held by my family and the respect accorded us all not to speak of the values that we got from our parents' home and heritage.

I grew up in my father's house. At age 13, I left home for the Yeshiva Torah V'Daas in Brooklyn and later the Yitzhak Elhanan Yeshiva in New York, City College and then the Seminary. Yet, I really never left home for even now, when my father lives in the house of eternity, he also lives in me.

Hazzan Rosenbaum:

I thank you very much, Rabbi Chazin.

I think you begin to understand the wealth of joy and beauty and warmth that lie in these memories. We will not take too much of your time and let you hear the third of our panelists, whose life situation was a somewhat different, perhaps a little more contemporary in some ways and who has a marvelous story to tell about his revered father. It is a pleasure to present our very good friend and distinguished composer, Professor Samuel Adler.

Professor Samuel Adler:

I have to be a little more careful than my two other colleagues, since, I am happy to say, many of you knew my father and have memories of your own of him and with him. May I be permitted to start my little talk, and it will be short, with a story.

In 1951, I was in a darkened train, having landed somewhere, we didn't know where and I was in the U.S. Army. We landed in Germany. We were in a sealed train going to a staging area. In the morning the train stopped and we were unloaded and it was exactly one mile from where I was born. This was a very shocking event in my life, since I had hoped never to return there and now I was returning as an American soldier. It was quite traumatic. But that had to be, I was there. We were then transported to a very small town in the Saar, called Baumholder. I hope you never hear of it again. It is probably the worst place possible where men can live for a little while, because it had 2600 inhabitants and 27,000 American troops. You can just imagine what happened to that town. At any rate, our colonel was very worried that something was going to happen as far as an uprising was concerned, because of the conduct of our men, and he called our Catholic and Protestant Chaplains and said: "You take Adler as your translator and guide and go to the 14 towns around here and try to get all the children from each town for a different battalion. At Christmas time, we'll bring them in so that we can have Santa Claus for these towns. Maybe that'll make them feel better.

In that part of Germany, at that time and even today, in each town, if you see the Catholic church at the top of the hill and the Protestant church a little lower, it is a Catholic town and you go to the Catholic church because they don't speak to one another. You always have to go to the majority religion. Vice versa for the Protestant towns. I, as translator, with the two Chaplains, went from one town to the other. We got to a town which was obviously a Catholic town, with a large Catholic church on the top, by the name of Hopsstadt. We went to the Catholic church, there was a priest there. We all sat down together and had a glass of

wine with him. I translated what we had to say and his response. Our business was done in about five minutes **and** while we were having the glass of wine, the priest said: "You speak German so well." (I usually said I was educated in Heidelberg so that I didn't get the whole story of how many Jews he saved.) However, to him (he's a Catholic priest), so I said, "Yes, I was born in Germany." "Oh," he said, "you must be Jewish." I said, "Yes." He said, "You know I speak Hebrew very well, and it's a great solace to me whenever I have problems to say the Psalms in Hebrew."

Many years ago, before the first World War, there was a lehrer in Stockbendel. A lehrer, for those of you who don't know, was a man who served the Jews of small German towns as cantor, rabbi, shochet, mohel--everything, all together. My father had served in Stockbendel, and he taught the Jewish school there. We had such a small Protestant congregation there so that he also taught the Protestant school together--the Jews and the Protestants together, because it was such a small community.

The priest went on, "We went into the first World War together. We were wounded together in France, came back to the hospital together. Whenever we were in trouble we always said the Psalms together. It made me feel so good. He said, you know, I would give anything to know the truth. I **heard** a rumor that he was killed, as so many in the city where he was supposed to have gone, were killed. I would like to do something in his memory, but I don't know where he is. I don't speak any English. You are the first American soldier that I ever met that spoke German. Look, I'll give you his name and you write to the organization in New York called HIAS. They know where these people are or where they **are** buried. Could you do this for me? I said, sure. He said, maybe you knew him. He took out a slip of paper and on it he wrote: Hugo Adler.

I was thrilled, but not surprised, because it has happened to me wherever I have gone in the whole world. My father really touched a great many lives. He **was** a man who never forgot to work every single day to the utmost. He really lived that tradition as if every day was his last.

There was constantly this idea of touching people and helping people.

In the first World War, by the way, he had one big idea, he was going to shake up Jewish music in Germany, and that, I'm telling you was some idea. There was someone else in that war--he was not a commissioned officer, he was a non-commissioned officer, but there was a commissioned officer, whom he met and they exchanged letters about writing for the synagogue, which was taboo at that time, since tradition was nothing like you can imagine. (I will tell you about that in a minute.) He felt that it was time to cut out all the Lewandowski and all the Japhet and all the people who had written so many years ago and that something new should happen. A revolutionary idea at that time. That officer that he wrote to at that time was none other than Eric Werner. They corresponded all during the war about writing a new "V'Shamru" --get this--a whole war correspondence about a new "V'Shamru."

At any rate, he came back to Stockbendel and then got a job in Mannheim as the fourth cantor in the large synagogue. As the fourth cantor he didn't have much to say. Yet, he did change and he did it this way. He didn't like the harmony so, therefore, he changed the harmony. That was O.K. with him, and perhaps even with the choir, but not the congregation. They had sung this for 200 years and they weren't going to change. I know that's a very new story to all of you. However, he changed it. Luckily, he married my mother, because my mother came from a rich merchant's house who had some say when contract talks came up with him. He was fired every single year for changing the music. My mother begged him to leave it alone for one year only so that she didn't have to go through this again.

Well, it happened until 1929. In 1929, he wrote a cantata called "Licht un Folk" "Light and People." It was a Passover cantata and it was a Hanukkah cantata, and it was performed with chorus, orchestra and five soloists in the big hall, downtown in Mannheim. Well, the ballebatim thought differently.

The committee came and invited my mother in on the meeting and they said: "You can write a new piece but don't change the old." That was the agreement that he made and he stuck with it until we left. He also did something else, he changed his ways from the time we lived in Germany and when we came to America. In Germany, there was the attitude between Cantor and Rabbi that one doesn't speak--the Rabbi is so far above the Cantor that you almost never speak. Yet, he took the bull by the horns and asked the Rabbi to write a libretto for him for a new cantata. Unheard of!

I am sure some of you know Rabbi Gruenwald, who was his Rabbi in Mannheim, and he dared to write a libretto for him. It was a big change--this relationship between Cantor and Rabbi. From then on everything was fine. Because I guess the Rabbi saw some kind of immortality in music. At any rate, they became great friends. And if I may say so, that was an unusual case in the rabbinate in Germany since the friendship had to be kept quiet.

Yet, we came over here and another great change took place. My father, in Germany, as I remember him, was a very stern man. He had very little sense of humor, especially for his children, whom he brought up very lovingly, but very sternly. This sternness always continued in a certain way with me but never with my sister. My sister, in typical European fashion, always could do whatever she wanted. Leave the child alone, that was the one statement he always made. Now she is very sorry about it because he never made her do what he made me do, and I want to tell you I was reminded very much when Moe talked about having to be in the choir. I had to be in the choir, and whenever something bad in the choir, I got it, because after all, he couldn't pick on the other kids, but I certainly got it--one patsh after another. However, it only hurt at that time: it doesn't hurt anymore.

The problem of making one do things was constant in our house. He felt that even though he was the Cantor of a Reform congregation, our home life had to be absolutely strictly traditional. We had a strictly kosher home with four sets of dishes, etc. He felt that we should observe

everything so that we would know the tradition no matter what we decided to do when we grew up, I think that is a very good way. I am very grateful now for what happened then. I wasn't always so grateful. I never joined the children playing outside. It was a custom that after religious school, on Shabbat, everybody went to the movies. Not me. We had to study Humash on Shabbat afternoon. Again, I was not too happy about it when it happened but it certainly was good for me and I don't now regret a moment of it.

As I said, my father was a worker who worked all the time. When I went away to college, he was very angry if I did not bring my compositions home for him to copy. Because, you see, he never, except for two years with Ernst Toch, he did not have the kind of systematic training that I was fortunate to have. Therefore, he wanted to do every counterpoint lesson that I had to do, every harmony lesson, and if I didn't bring it home, or if I had done it already in Boston, he was always very angry. Furthermore, he was a very fine pianist who read everything. He could read anything at sight. Therefore, I still have the greatest collection of violin sonatas outside the Sibley Library at Eastman, because we bought, with the little money he was making, every possible violin sonata which we would play together for two hours every day. That was a daily ritual, and a marvelous one it was.

My father was a person that touched a great many people because he was absolutely fearless. He knew what he was saying because he always spoke from strength. I remember the relationship with the Rabbi in Worcester. It was very different than the ones between Rabbi and Cantor in Germany.

We landed in New York in January of 1939, as Cantor Putterman knows very well, because he was the first to give us something to eat in that many words. As a matter of fact, those pieces of my father's that have come out in his beautiful new book are the first fruits of my father's efforts here in America. For the family, I am eternally grateful for that chance. He came here and he came as everybody else, with \$50, and yet he was confident that he could make it in this country. In one of his first job recommendations, he

was asked to officiate in the Catskills, in a hotel, for Pesah. Unheard of! He wouldn't do it! Impossible. Then they asked him to go to Atlantic City--that was even worse. That, he wouldn't do. Daven in a shul, yes, but in a hotel, impossible. This he wasn't used to. Who would daven in a hotel? This was already in February and we needed the money. My mother said, "Look, you've got to do something, we have to live." He was promised a respectable post the third day we were here. Luckily, somebody heard that we had come. Since my father, at the end, was the president of the cantorial assembly of Germany, his name was well known here. Therefore, we had the promise of a job in Worcester. He said, "Look, we won't starve: don't worry, maybe Purim I'll read the Megillah someplace. He thought maybe some shul might need someone to read the Megillah.

There was a sign up, however, at the Council of Jewish Women, saying they needed someone to read the Megillah in such and such a place. He went and there were 70 cantors. All but two had long beards. Well, he and another colleague from Germany were sitting there, waiting from 7 in the morning. Finally, at 11 o'clock, a door opened and a man looked out and said, "Gentlemen, we want only a hazzan with a beard. So the two were eliminated.

On Pesah, however, he was asked to come to Worcester. He went to Worcester and Rabbi Levi Olan, who is a marvelous man and like a second father to me, is a very relaxed kind of Rabbi who likes to tell jokes and is a jovial man. Completely unaccustomed to this, my father came back shaken up. This is a Rabbi? He said, "Sleep in my bed here. You can sleep in my bed. My wife is in Florida." He just couldn't get over it. He joked about everything. We came to Worcester and there was a joking fest. He couldn't get over it! He, a very stern individual. The Rabbi stayed for ten years and then went to Dallas. The new Rabbi came, and he was very stern, my father was the prankster. The whole thing had turned around. This is the way it was in Worcester.

Most of you know, probably, that for the last nine years he was stricken with a terrible disease and lost his left leg and hip and sat in a chair. He walked all over,

stood all day on Yom Kippur and davened. I think he wrote his best works during the nine years that he was ill.

He was constantly searching for new things. He was not a great Cantor, as far as the voice was concerned, but he was a great sheliah tzibbur. He always kept in mind what his mission was. My wife and I were reminiscing about the Rabbi who came and only spoke on philosophical subjects. My father one day came to his office and said, "Rabbi, I just want to tell you something. Why don't you talk Torah, because your philosophy, what you know about philosophy, I have forgotten already." That takes courage--to say that to a Rabbi. You know what happened? The Rabbi came every day for two hours to study with him. With him, came his assistant rabbi, Alex Schindler. He would be the first to tell you that every day they had lunch in my father's house. My mother's house, really, since she did all the cooking. I assure you, my father never saw the inside of the kitchen--that was one of his hang-ups. At any rate, they came every day to study for two hours. There was no day that was left out.

He was a man of great tradition and very proud of his tradition. When anybody said, as they did when we first came here, what kind of nusah do you know? He was very proud of his nusah and knew it very well. As a matter of fact, I'm going to close with a story that will illustrate his great concern with the tradition that he felt very strong about, not only that it should be preserved, but that it should be strengthened.

We were still in Germany on Krystallnacht, which was November 9-10, 1938. My father, as most men at that time, tried to escape, but was caught at the border and we didn't hear from him for the next two weeks. Most men were released from Dachau, where he was kept at that time. Finally, he was allowed to come home. The first thing he said was, "We are going to America now, but we must take with us the sixteen organ books which contain the nusah of Mannheim."

You see, for each festival, holiday, Shabbat four Friday nights, there was a separate service. I just gave the

books to that library in Philadelphia that is having all of the memorabilia gathered. These particular ones were all handwritten between 1850 and 1876.

"I'm going to take the boy (he for some reason affectionately called me Mutel), and we will go into the synagogue (which by the way could not be destroyed completely because it was made out of marble and stone and so they only exploded the Aron Kodesh out.) There were 121 Torah Scrolls in that synagogue. They blew down the organ. There was a large women's gallery and a large four-manual organ, which was hanging down, because they couldn't destroy the whole thing. My mother said, "Impossible, you can't go in there: there are always ten Storm Troopers there. We've gone by there; you can't go in. I won't let you and I certainly won't let the boy go." He said, "It is our duty, before we go to America, we must rescue these books." She was out of her mind. He said, "I know a way of going underneath (there was a little community house which had been completely destroyed, but he could get in underneath, and we could get in and go upstairs to the choir loft and get the books.)" She said, "You are crazy." In the first place, those books are all destroyed." He said, "Don't worry about it: we'll get them." There was never any arguing with my father.

We went up there. We got to the choir loft and heard the men downstairs talking. They would not come upstairs except at the change of the guard, which took place every hour and a half." Well, he said, hopefully, we won't get caught." We got all sixteen books. There were hundreds of books strewn all over the place, completely messed up. We did manage to find sixteen complete books. We had just gotten that last one, it was a book for the Purim service. We put it on top. I was loaded down with ten and he was going to take six. He was going to lead because we needed a flashlight. Just then the guard changed. We heard them coming in. The first thing they would do would be to go upstairs. They came in, marched down the center aisle to the pulpit area. And at that moment, the organ fell on them.

CANTORS ASSEMBLY

presents

A MASTERS CLASS IN THE YIDDISH FOLK SONG

Monday Morning, May 7th at 11:30

Folk songs are those which generally develop anonymously, from the people, usually among the uneducated, and then transmitted orally, until they are finally transcribed. The professional composer may then arrange the melody and accompaniment according to his taste and talent.

Conducted by Lazar Weiner

Shir Hamaalos	Arr. H. Fromm
Royz, Royz	Arr. R. Kosakoff
Vos Toyg Mir	Arr. Castelnuovo-Tedesco
Papir Iz Doch Vays	Arr. R. Kosakoff
Slushai (Watchman)	Arr. D. Milhaud
Slushai (Watchman)	Arr. J. Engel
Tatenyu	Arr. J. Engel
L'koved Shabes	Arr. L. Weiner

Students

Vladimir Bograd	Andrew Rutstein
Jonathan Gordon	Eileen Schachter
Bruce Rubin	Arnold Saltzman
Meir Turner	

CANTORS ASSEMBLY

presents

"A SALUTE TO CREATIVITY"

Monday afternoon, May 7th at 2:30 P.M.

P R O G R A M

SAMUEL BUGATCH: TWO LITURGICAL GEMS

Ein Komoch
Uv'nicho Yomar

Hazzan Solomon Gisser, Baritone
Eastman Singers
Samuel Adler, Conductor

ISSACHAR MIRON: A HALLEL ORATORIO: PSALMS OF ISRAEL

Prelude
Brakhah; Halleluyah
Mi Ka'Adonai
B'tzetz Yisrael
Yisrael B'tach
Zeh Hayom Asah Adonai

Hazzan Louis Danto, Tenor
Eastman Singers
Samuel Adler, Conductor

Samuel Bugatch was born in Russia and at eleven was already composing for the synagogue. At thirteen he came to the United States, settling in Baltimore, where he attended the Peabody Conservatory of Music. For fifteen years he was the music director of Baltimore's Beth Tfiloh Congregation. Upon his arrival in New York he became the music director of Temple Adath Israel of the Bronx, where he served with distinction for over twenty years. His more than sixty published works, as well as many unpublished compositions, include all musical forms, secular as well as liturgical.

Mr. Bugatch is much in demand as a lecturer on Jewish music. He is a regular contributor to a number of periodicals and newspapers.

Still creating, Samuel Bugatch recently celebrated his 80th birthday and it is on the occasion of the attainment of that milestone that a small portion of his creativity is presented today.

Issachar Miron, composer of "Psalms of Israel" (Halel Hagadol). has made a name for himself as an indefatigable innovator of the Jewish liturgical music and rejuvenator of the klezmer tradition which he elevated from the folklore plateau to artistic heights with style and virtuosic eclat.

As a composer, he won one of Israel's coveted awards, The Engel Prize for Music. As a leading music expert he was Deputy Director of Music of Israel's Ministry of Education and Culture, Officer-in-Chief of Art and Music of the Israeli Defense Army and Music Faculty Chairman of the Jewish Teachers' Seminary and Herzliah Hebrew Teachers' Institute in New York City. As a writer, he holds ASCAP's Deems Taylor Award for creative writing. Mr. Miron, a leading Israeli-American composer, has written, among others, eleven oratorios, symphonic and choral music, but is perhaps best known for his songs, including the international "Tzena, Tzena, Tzena."

SOME REFLECTIONS ON "PSALMS OF ISRAEL"

If there is one major prayer section which moves most worshipping Jews, it is Hallel, comprising Psalms 113-118, chanted during the morning services of the three major pilgrimage festivals, on Hanukkah and Sabbath of Rosh Hodesh.

On the occasion of the 25th Anniversary of the State of Israel, this section of our liturgy became a controversial political issue in Israel. The dispute developed between those who felt that Israel's Independence Day should rate the recitation of Hallel in the synagogue inasmuch as they felt that Yom Ha-Atzmaut should have a place in the Jewish sacred calendar. Others felt that to do this would be blasphemous. Those who follow events in Israel will remember that an army cantor was forced to resign when he refused the instructions of Rabbi Shlomo Goren, then the Chief Rabbi of the Israeli Army, to chant the Hallel because the cantor felt that it would be sacrilegious.

We are to hear five selections from Miron's oratorio based on the texts of Hallel which, in a unique way, helped solve the controversy. Miron takes the sacred text and makes of it a quasi-secular work which expresses the exaltation which Jews feel upon the redemption of their land and yet, because in Israel it is not sung as part of the regular synagogue service, cannot possibly offend those who were opposed to including Hallel in Yom Ha-Atzmaut celebrations. The work has now become the standard celebratory selection heard on each Independence Day over Galei Zahal, the Israeli army radio station and Kol-Israel.

originally scored for a mixed choir, children's choir, cantor and orchestra, the version we hear today is reduced to one for cantor, mixed choir and piano.

MONDAY, MAY 7, 1979

WORKSHOP

Chairman: Hazzan Arthur Koret

"Planning Today for Tomorrow"

A frank and informative discussion on Social Security, insurance, estate planning, tax problems of clergymen, retirement financing. An extremely important session for members and wives.

Presentations: Herbert Garten, Attorney

(See Planning Pamphlet at end of talk)
Leo Landes, CLU

Mr. Herbert Garten:

I hope that everybody has picked up one of these pamphlets. I have been told that I have 25 minutes and if you look at the outline of what I have proposed to cover with you all, you know that it is next to impossible for me to do anything but to hit some highlights with you.

The first thing I want to do is tell you what it is that I have placed in your hands, what this pamphlet consists of. The first page is an outline of various subject matters, which I will touch on very briefly, of which all of you should have some knowledge about and which should be of great importance, not only to young men but the old men: not only is Social Security important to you but some of the matters that we discussed here.

What I am going to try to do is put some order into the chaos that I know exists in all your minds with respect to Social Security coverage and the treatment of the parsonage allowance. We will have to do a little historical background to refresh your mind where we were and where we are today. In connection with telling you where you are today and where you will be, I have included some tables, which we can refer to briefly as we go along, to tell you how much you might receive at retirement, assuming the

Social Security system isn't bankrupt by the time you are ready to retire.

you are all aware of the fact that there are billions and billions of dollars of deficits presently existing each fiscal year and they are very worried about what's going to happen down the road.

The older men don't have to worry as much as the younger men but I am confident that if the United States is here, the Social Security system will survive in some way. They are talking about a value-added tax, like they use in Europe, which is a disguised sales tax and they are talking about other means of raising revenues to take care of the benefits that are promised under Social Security and they are talking about deferring retirement to some age beyond 65, perhaps 68. They are also presently taking under advisement, cutting down disability benefits under Social Security that presently exist, as ways to make certain that the system does not become bankrupt.

I've also included a copy of Revenue ruling 78-301. That is the most important ruling ever issued by the Internal Revenue Service. It came out in 1978. It is the ruling in which the Government finally said, we give in, we give up, we agree with the courts on Silverman and Salkov, and we agree that the parsonage allowance is not taxable. It is exempt from Federal income taxation.

Finally, the last page is something that you might want to take advantage of while you are here at the convention. I asked Social Security to send me a few hundred postcards. I had hoped they would be at my office in time for me to bring them, but they weren't. So what I've done is xeroxed the postcard, front and back. If you will fill this out and sign it, I will personally take it back to Baltimore, the national headquarters of Social Security, and see that it is delivered. In a few weeks you will get back from Social Security a print-out which will tell you whether they have your account in proper order.

Many people wait until retirement and find out that their earnings were credited to the wrong account or they

didn't have sufficient quarters of coverage, or their employers used an incorrect Social Security number in certain years. This will confirm to you that, yes, the Government does have on its computer records, your name, your Social Security number and your earnings going back to the first year that you earned Social Security. If you will look at the second page of the pamphlet at the bottom, on the left hand side, you will see a man subject to taxes, and you will see that it goes back to 1951. No matter how much you earned in 1951, you paid Social Security taxes up to a maximum of \$3600. In 1979, you will pay Social Security taxes, whether you pay it as an employee or as self-employed, on a base of \$22,900, and when you get back reports from Social Security they will tell you what you have earned, what you have received credit for in each of the years. Later on in my presentation I will tell you how much your Social Security retirement benefits will be, assuming you've earned at least the amounts shown here in each of the years. So, if you started working in 1966 and earned \$7,000 and you paid Social Security taxes on \$7,000, you know that you hit the maximum of \$6600. Conversely, if you earned less and you paid Social Security taxes, or your employer and yourself paid Social Security taxes on less than that amount, then you know that the figure you will get on retirement will be somewhat less.

I mentioned chaos before. Actually, the Social Security status of the cantor is still in chaos because we still have not gotten a final, formal ruling from Social Security telling us what the status of the cantor is for Social Security purposes. Are you an employee, or are you self-employed? If you are an employee, then you receive a W-2 form from your synagogue and they pay half of the Social Security tax at the rate of 6.13%, and they deduct it from your compensation Social Security at the rate of 6.13%. If you were self-employed then you picked it up on your Schedule C and you paid your self-employment tax at the rate of 8.1%. What are you? I can tell you what I think is your status now but a lot of you won't want to hear about it. I sat at a table lunchtime and I asked three men how their Social Security has been handled by their congregations, and I got three different answers. I am sure that I would have had at least four out of six different answers if I had asked some of the others to comment on it. You know there is a story about a

doctor, engineer and a lawyer. They were arguing as to which was the oldest profession. No, it isn't a doctor, lawyer, engineer. They think the oldest profession is something else. But the medical man said, no, his profession, the medical profession was the oldest because the world had come from Adam and this was a surgical procedure. The engineer said, no, the engineers are the oldest profession because God created the world in six days and He created order from chaos. But the lawyer chipped in, but who do you think created chaos?

That's where you are, chaos caused by the courts and lawyers in the area of your status. I'll tell you what I think your status is. There is no question that based upon the Salkov case and the Silverman case, and the ruling which you have in your hand, in which the government acquiesces (the term they use); they agree that those cases were right. They were appealed by the government and fought for many years.

If you recall, Abe Salkov's case was decided by a Tax Court in 1966. The Tax Court held that a cantor was a minister of the gospel, as the term was used under Section 107 of the Internal Revenue Code, and as such, a cantor of the Jewish faith who had a full time pulpit and who met the criteria set for us in the Salkov and Silverman cases, and mentioned again in this ruling, could exclude from his income the parsonage allowance that was paid to him, or designated as such by the congregation. That could be in the form of furnishing him with a parsonage (a home or an apartment), or giving him cash out of his salary, earmarked as a parsonage allowance. Of course, to the extent that he used that money for a parsonage allowance, he would have to pick it up on his income tax return.

The government fought fiercely and decided to take another case and this time they went to Minneapolis. Their design was to take an appeal to a federal circuit in the mid-West where they felt they had a fair hearing, where the Jewish population, basically, was less noticeable. We went to Minneapolis and we argued the case at the Tax Court level and we won the second time. But the government appealed. Then the Federal Court of Appeals for the 8th Circuit agreed

with the Tax Court. Then there came a long period of time when the government couldn't make up its mind what they were going to do. Silverman was in 1973 and it took five years until 1978 before they finally conceded. We were advising everybody, in view of the fact that the Tax Court had so ruled, notwithstanding the fact that the government in many prior rulings had taken an adversary position (including the Ephros case which was not an income tax but a Social Security case), we told the men, in view of the tax court ruling, to take the parsonage allowance and we so advised our clients and we are certain that your tax counsellors took that advice and followed through.

Social Security, however, still not heard from, is on record as saying that a cantor is an employee and as such the employer should pay half of the tax and an employee pay half of the tax. Then the question is, what happens with the parsonage allowance? Because the parsonage allowance in the past was supposed to be included in income: Social Security hasn't ruled on that. But, it would seem to me, that we do have a ruling that involves ministers, and this ruling, surprisingly, it came out in 1978 also--rabbis, priests, ministers of the Protestant faith--this was directed to them. But they didn't describe it as such. They said: IRS clarifies the self-employment status rules for ministers and in our opinion, you are ministers and that is the correct way. I know that you are going to find, just as I did at the table, that everybody is going their own way. We have to say that Social Security hasn't issued this ruling but it would seem to us that Social Security would have to be consistent with Internal Revenue's ruling on this matter.

What this 1978 clarification says is that earnings of ministers who are duly commissioned, ordained or commissioned, and you are commissioned (and believe me, if you were to read that ruling, you would see how important the commission from the Cantors Assembly is, without it, you wouldn't have the parsonage allowance). A commissioned minister is due to be in receipt of income from a trade or business and his earnings from self-employment, for purposes of Social Security coverage. Then they go on to say (and this is the problem that all congregations have, and how do we report the earn-

ings?) and they say that even though he reports it for Social Security as self-employment, he is a common-law employee, meaning that he is really employed by the congregation and they can give him a W-2 showing the salary he received. That W-2 should not include the parsonage allowance. The government says, we prefer if you put a little footnote on the W-2 showing that the parsonage allowance was paid, in addition to the salary. That isn't necessary; that's what they prefer but you don't have to do that. They say also that if the rabbi, and in my opinion, the cantor, wants some form of tax withheld, the congregation can accommodate him by withholding sufficient tax out of each pay check to take care of the tax that he will owe when he files his return the following April so that he doesn't have to file a quarterly declaration of estimated tax. I may also say that you can tell the congregation to withhold enough so that you pay your self-employment Social Security tax, in addition. But if you don't want to do that they don't have to withhold any and you can file your quarterly declarations and pay it each quarter. And they confirmed, what everybody has known in the past, about the parsonage allowance, and that is, that although the parsonage allowance is not subject to income tax, there is a Social Security tax payable on it.

For many of you, depending upon your salary range and how much you are earning, depending on your outside income from whatever else you do, this may have no meaning to you: but if your earnings, in 1979, exclusive of the parsonage allowance, equals \$22,900, that you report on that Schedule C, it won't make any difference to you because you are only paying Social Security up to \$22,900. But if it's less, then for those fellows who have not been paying Social Security tax on the parsonage allowance, will have that tax to pay, of course.

Now, you understand what I mean by chaos. I believe that because you were told to report it in certain ways by Social Security, as they fought for many years, you all had your synagogues treat the matter in a different way. I think that Social Security eventually will clarify it along the lines I just expressed because it is the only consistent way

to handle it. I see some hands, but I have other material to cover, shall I stop or go on? (Chairman: we will have questions at the end of both parts.)

How much Social Security would you draw if you retired now, or you retired in the future and in each of the years you reported and paid tax on the amounts that I referred you to on the bottom of the second page of the handout. It's very complex. When you get your reports back from Social Security, they will include a booklet. Try to figure it out yourself. If you can't figure it out, try to get somebody to help you figure it out. If you still can't figure it out, I think it should be part of the Assembly's privileges--that we will try to work it out for you. Under the method presently used, if you retire within the next year, you would get \$481.50 a month. Look at the sample column, sample Social Security benefits and look at where it says average index monthly wages, in the middle of the page, and then look at \$1275, follow it across. You would get your primary insurance, which would be \$480.10 a month. Page 2, middle of the page, under the column, average index monthly wage, \$1275, that's what your average would be if since you are working, you had paid at the top level, you would get a check of \$480.10. Your wife, if she were aged 65, would get a check for exactly one half of that amount, \$240.10.

If you decide to retire at age 62, there would be a 20% reduction in the amount of your primary insurance amount that would be paid. If you hold off beyond 62, but supposing you retired at the age of 63 and a half, the reduction would only be 10%.

Under other special tax considerations, I just want to give you a little idea here as to some possibilities. There is a custom in Baltimore for gifts to be made to cantors and rabbis after 10, 20, 30 years, or upon retirement. There is plenty of authority to the effect that such gifts, made on the event of a special occasion, or at retirement, is not considered taxable income. You don't have to pay any income tax on it or Social Security tax on it.

Employment agreements: You all read about Lee Marvin and Michele. It gives you a very good idea of the fact that anybody who is working in your field and doesn't have a contract, spelling out what you are entitled to, is only looking for problems in the future. I would hope that everyone of you do have such a contract. You may be aware that we have prepared a form draft contract that is available to you from the Assembly. It is a model contract that covers everything from your standpoint, the best that you want in it. Many congregations will negotiate from that point, but at least you have something to show them. That employment agreement should cover your compensation arrangements, the designation of what portion of the compensation is applicable to the parsonage allowance is vital. It can't be done afterwards; it has to be done in the contract or by resolution of the Board. I would hope that your employment agreement covers your health disability, life insurance programs. Mr. Landes will go into that. I just spent a little time with him today. He is certainly a very competent man, knowing his field; I am very, very impressed. He knows all of the nuances. He is very practical and you are fortunate to have him as your adviser. I have run across a lot of people in my practice in this field. Many of them hold themselves out to be experts, but they're not: but he truly is an expert, and a practical one.

Then you have your retirement plans. The one that is sponsored by the Assembly is certainly a fine one. There are many employment agreements that provide for a separate retirement program for the cantor, in addition to the one sponsored by the Assembly, and that is something to be considered and for you to review. One other footnote is this: to the extent that you have self-employment income, other than that emanating from the synagogue, consider the possibility of setting up a Keogh plan, as it is called, to the extent of 15% of your earnings, up to the maximum of \$7500 (I hope you're in that category). Or the possibility of an IRA account, where you can put in lesser amounts to supplement your income. The problem with all this is where does the money come from in today's cost of living? Where does the money come from to put into all of these programs? However, there is no better tax shelter than these types of

plans so you are better off investing money, if you can make any kind of investment, in this kind of plan, because you are getting the deduction, you're not paying any taxes on the income and it's accumulating income for you, and it's the finest tax shelter you can have.

I'm going to combine sources of retirement income and wills and estate planning in one. You all should be thinking about (I'm glad there are a lot of wives here today) where is your income going to come from at the time of retirement and you should also be thinking about what income will be available to my surviving spouse and my children in the event that I pass away. How do I prepare my wife for widowhood, in the way I put it and how do I prepare for this eventuality? Of course, Social Security is a very important protection to you in the event of disability, as well as in the event of your death, protecting your wife, providing she is over 62, or in the event you have children under 18 or children still in college. That is important and of course, life insurance that Mr. Landes will allude to, that you have under your pension arrangements and any other life insurance you might have through group coverage is important.

It goes without saying that our investments and savings have to be considered; and gifts at retirement. You should try to figure out: what will this all produce if something happened to me tomorrow or at my retirement twenty years from now or thirty years from now, and I do believe that the statistics that Arthur gave you as to someone retiring now and having forty years to go. This is true: there's no question about it. There are all kinds of statistics about it. Nobody has figured out about the inflation aspect of it, as to where we are going to be, what that \$750,000 will mean forty years from now. What people forget is this: they say I don't need a will, I don't need estate planning, I have a small estate. I don't have to worry about deductions and all this jazz; everything is in both names and I have no problems. They forget that if they have minor children, they do have problems because the insurance can't be paid to a minor child. So that everyone, no matter what you think you have, if you do have children, should have a will setting forth what will happen if you and your wife are both out of

the picture, setting up trusts for your minor children. Then you should provide in your life insurance, if it's payable to your wife in a lump sum, if she isn't around, it should flow into the trust under your will for the benefit of your minor children. People forget that minor children can't collect from insurance companies. If you don't have trusts, this is true in every state, a very expensive form of guardianship has to be arranged whereby a guardian is appointed for your child, which you can avoid.

If you are fortunate to have a substantial estate, the IRS laws were changed in 1978 to provide for estates between \$250,000 and \$500,000 including insurance and all jointly owned property. They reduced the federal estate tax bite on moderate sized estates so that you really don't have to worry about the federal tax aspects. If you have estates between 300, 500 or higher, you must and should seek advice from a tax adviser, attorney, to set up trusts for your surviving spouse, which would mean that there would be more income, more principal available to your children at the time of death, the survivors of your wife.

A lot of people forget that if they are disabled, they are not able to sign papers, do things, sign forms, make withdrawals, sell securities. It's a good idea to have a power of attorney in favor of your wife, that would be ready, even if you are disabled. This is good in Maryland. I know it's good in other states although it may not be good in every state in the country, but it is something that you ought to look into.

Under some tax saving ideas, I am certain that you all realize that the rules were liberated in 1978, that you can sell a residence that you have owned, as long as you are over age 55, \$100,000 of the sale profit can be excluded from income. This was done because of inflation, in order to give these people who were selling their homes that they had purchased at a fraction of that amount, the opportunity to re-invest their money so they would have the income to retire on. Any money that you might expend in conserving energy, such as storm windows, caulking windows, painting after April 18, 1977, you can get a credit on your income tax return.

One big thing for cantors that is important is that the parsonage allowance is still available to you after you retire. Mr. Landes and I had a very interesting discussion about that. The Joint Retirement Board has very, very cleverly worked out a resolution saying that if a certain percentage of your retirement pension is designated as a parsonage allowance, you are fine. If you are getting a separate retirement from your congregation, however, it would be safer and it would be better to have that payment designated as the parsonage allowance. In any event, don't forget that you don't have to report all of your retirement income. If you didn't have this resolution since you didn't pay any income tax on the amounts paid into the retirement plan, every dollar you got back you have to pay income tax on. Of course, since you are over 65, or over 72, and you have a double exemption and your earnings are down, you would pay probably very little income tax. This resolution, this treatment of your parsonage allowance upon retirement is a big, big plus.

So, we see that cantors and ministers have their own tax shelters, to a greater extent, and you deserve it, to a greater extent than any other profession. There are many, many things that you can do, to compensate for what is relatively very low earnings, on the whole. You have to be dedicated to what you are doing, based upon what I see, to accept compensation at the level that I know exists. So, it's foolish for you not to take advantage of all the tax sheltering opportunities that you are entitled to. It's perfectly legal, it's proper, you fought for it, you deserve it.

Mr. Leo Landes:

Before I give my formal presentation, I'd like to make a few short announcements of interest:

1. The annual enrollment period for both the Major Medical Plan and the Disability Plan is now. If you are not in the Major Medical Plan or the Disability, it behooves you to contact my office immediately to obtain the forms. As Herb told you, the plans are tremendous. If you do not enroll now, you will have to wait until next year and you may have to submit evidence of insurability, even if you are a new member.

Also, it is my pleasure to announce, that we have just signed forms with the insurance company to raise the interest rate on the fixed annuity for those who are not yet retired, to 8 $\frac{1}{2}$ %. This is on all money, no matter when you deposited it. It could have been deposited 4, 5 years ago, 20 years ago, when the interest rates were much lower. This is a tremendous return for a plan of this kind.

If you have questions about the pension, don't write to Chicago. It may sit there for two months and then they will send it to my office anyway. You can write to my office and if you would like to, send a copy to Chicago. We can follow up with the company. Also, I will be moving my office, at the end of the month, but I'll have a notice go out in the Cantors Assembly mailing giving the new address.

Now we will come to the formal presentation about the pragmatic aspects of retirement. I don't know any other way to say it. How do you go about retiring? Most of you have our pension. We have 1500 people in the plan. The premium is almost three million dollars a year so I guess it includes most of you. When do you have to notify me if you are going to retire? (By the way, you do not have to stop working to receive benefits. You are losing a tax advantage if you don't, but you don't have to stop working to receive benefits.) You should notify my office about six months to a year before you wish to begin collecting your benefits.

I will then arrange, if possible, to get an estimate of your benefits.

Also, I will suggest to you that you arrange to meet with me personally. The one time that I suggest you meet with me personally (you can meet with me other times, obviously) is when tachlis time comes and you are planning to collect benefits. I can advise you very often, based upon experience. We will discuss then your benefits from Social Security, we will discuss your savings, we will discuss what insurance you have, and we will discuss whether the congregation has agreed to make a supplemental payment in addition to the benefits from these areas and your pension. Based upon the personal facts, the facts that are developed for you personally, I can then, perhaps, make suggestions and recommendations as to what option you should take or consider. You will then go back and discuss it with whomever you wish and make your final decision.

One of the things that Herb mentioned is the problem of inflation. You have a good pension but no pension, set up this way, that I have ever seen, has figured out a way to solve the problem of the very serious inflation that we have been undergoing in this country for the last five or ten years. I have been speaking, especially in California, where there are a number of retired people, and I see the problems retirees are facing. I can only give you one suggestion, and it is important for the younger people, as well as those of you who are close to retirement, and that is that you enroll in the pension because without the pension you have no chance to do what I am going to suggest to you. What I am suggesting is easy for me to suggest but very tough for you to do and that is to consider how to begin to negotiate with your congregation about supplementing your pension. If you were to go, and again, this is not a secret, I've discussed this individually with many of you when you come to me sometimes five years before retirement, as many of you have: if you go to your congregation and say, look, gentlemen, I've been with you for 30 years, 40 years, 25 years, and it's only fair that you give me a pension of 75% of my salary, 60% of my salary, 80% of my salary, they would look at you and say it is impossible.

On the other hand, if you've been with your congregation 40 years, as someone whom I saw today has been, and you come to a congregation and say, gentlemen, I've been with you 40 years, wouldn't it be appropriate if you considered guaranteeing me, in my older age, an income of 2% a year for each of the years I've been with you? It doesn't look like you're asking for much this way. But if you're talking about 2% a year times 40, we're talking about a pension of 80% of your salary. I don't know if the man is going to get it, but it is an approach, a practical approach: and I've seen it work with rabbis. It doesn't work with all the rabbis, but it works sometimes. I've seen it go as high as $2\frac{1}{2}\%$ times years of service and as low as $1\frac{1}{2}\%$. So you negotiate. Let's assume that your salary is \$20,000. You come to the congregation--they mention maybe they'll give you 80% of your salary. 80% of \$20,000 is about \$16,000. If you think they are going to give you \$16,000 pension, they are not going to do it. But if you come to them and say, look, I'm not asking you to give me \$16,000. I want you to guarantee me an income of \$16,000 (or whatever it is) or 2% a year for 40 years, or whatever it is. I'm going to be collecting Social Security and I'm going to be collecting a pension so I don't want you to add that much. Let's look at figures: I and my wife are both over 65. We are going to collect \$800 a month, let's say it works out that way. Let's say \$800 a month works out to \$10,000 so you don't have to give me \$16,000. Let's talk about \$6,000. My pension (you've got a low pension) let's say is \$400 a month, again comes out to be almost \$5,000, so make it an even \$5,000 so now it's \$15,000 so all I'm asking you to do is give me a thousand dollars a year: it's not so high. By the way, this can be done. I'm also going to ask you one other thing. It's only fair, and you're the only ones that can do it. I've been with you 40 years, I've been with you 30 years. I think it would be appropriate if you arranged that this minimum, it's not a lot of money, I've been working for less than most people in business that you know of. If you consider putting into the contract that this pension be tied to the cost of living.

I am inserting a formal discussion of this method which is excerpted from a letter prepared for the California Region

of The Rabbinical Assembly.

UNIT RETIREMENT FORMULA

Where a participant can, he should encourage the congregation to work out a total retirement and disability picture. He might wish to consider a formula where the employer would guarantee that at retirement, the participant would receive a total retirement benefit from Social Security, the Joint Retirement Board Pension Plan, and the congregation, which together would equal a certain percentage of his final average salary. This percentage of the final average salary would, hopefully, be tied to the cost of living.

The formula could work this way. The employer would guarantee 2 or $2\frac{1}{2}\%$ of salary times the number of years of service. A good way to explain this would be through the use of an example which follows:

ASSUMPTIONS

- (a) \$2,500. per month final average salary
- (b) 800. per month Social Security (husband & wife)
- (c) 700. per month pension benefit
- (d) Participant employed by current employer for 30 years at retirement

75% of \$2,500. =	\$1,875."
less Social Security	800.
Pension Benefit	700.
Balance	\$ 375.

In this hypothetical case, the retired participant would be entitled to an income of \$375. per month from his congregation in addition to the benefits under Social Security and the pension.

* $2\frac{1}{2}\%$ per year times 30 years = 75%

If the participant had succeeded in tying the cost of living into the pension benefit from the congregation, it would work as follows: Assume a 10% inflation rate. The \$1,875. per month benefit would be increased by \$187.50. However, since Social Security is tied to the cost of living, we would assume that Social Security would increase from \$800. to \$880. The congregation pension required the following year would work out as follows:

Total Benefit (\$1875. + \$187.50)	\$2,062.50
Less Social Security	880.00
Pension Benefit	700.00
Net due from Congregation	\$ 482.50

This same formula could be considered to work out total benefits in case of disability.

Obviously, negotiations to obtain something along these lines should be started not at retirement age but years before.

If we have a 3% inflation rate and you had such an arrangement with your congregation last year, they were supposed to give you \$1,000, while next year they might have to add another \$1,600; actually Social Security might go up slightly, but they still might have to add another \$800-\$900 to your pension just based on inflation for one year. Think about this and it's not too soon to start to think about it when you are in the 30's and 40's. It might not be too much but you might start planting seeds, if you've been in your congregation a long time, to get them attuned to thinking this way.

Another thing: when it comes to negotiating with your congregation, you should not forget to negotiate what their responsibility would be if you were to pass away after retirement and what their responsibility should be to your widow. Since most cantors that I know of are men, we will say widow. Then again, it is not unfair to think in terms of 60%-70% of the income that you're being guaranteed to be guaranteed to your widow. If you use the method that I have used about what Social Security will pay and what your pen-

sion will pay, basically, in many cases, all you are going to ask them to do is guarantee the cost of living and that is worth an awful lot.

What are the options that you've got at retirement? If you are putting money away, and basically all you are doing before retirement with the pension is building up a savings account. Remember, you have to choose the option, not like in many plans, three years before, five years before, but you actually make the choice of option only within a month or so of your actual retirement date. So you can really have it up to date as to what fits your needs. Once you begin to collect your pension, your insurance stops so what protection you have for your spouse depends completely on what option you've taken. What do you mean by options? You have a bunch of choices. I'm going to describe some of the more common options.

You've built up, let's say for the sake of argument, let's say your retirement is at 65, and you've built up say \$60,000 (has nothing to do with the actual case) and you begin to collect. The most common option which insurance companies show you, which I detest since I think it fits almost no need, is what they call "life income, ten years certain." It means that it is paid to you for the rest of your life. Great, you're guaranteed money for the rest of your life. But let's say you began to collect and one month later you were hit by a truck and you didn't survive it. What would happen if you took "life income, ten years certain?" Your beneficiary, in most cases, your wife, would receive the same income you're getting for the balance of the ten years. Why don't I like this option? Because statistically, practically, most wives in our society, are younger than their husbands. In addition, wives in our society, in most societies, have a longer life expectancy than their husbands. If you're 65 and statistically your life expectancy is 14.9 years, something like that, by government tables: so you're expected to reach 80 and if your wife is younger and has a higher life expectancy than you, she should go well beyond 80, so you're not really giving your wife a lot of protection with "life income, ten years

certain." For that reason I don't like **that** option and I **almost never** recommend it.

I am listing below a formal description of **some** of the major options available at the present **time**.

LIFE INCOME 10 YEAR CERTAIN* - Estimated Monthly Income

Under this option, the income is payable to you monthly for as long as you live. Should you pass away before having received the money for a minimum of ten years, the same monthly income would continue to be paid to your beneficiary for the balance of the ten years.

Under this option, there is a guarantee of payment for a **minimum** of ten years. Should you pass away before ten years have gone by, payments would continue to the primary or first beneficiary, which could be your spouse, for the balance of the ten years. A contingent or second beneficiary could also be named to cover the contingency that both you and your primary beneficiary passed away before the end of the guaranteed period. However, no payments would be made beyond the ten year period to anyone except you.

LIFE INCOME 15 YEAR CERTAIN* - Estimated Monthly Income

Under this option, the income is payable to you monthly for as long as you live. Should you pass away before having received the money for a minimum of fifteen years, the same monthly income would continue to be paid to your beneficiary for the balance of the fifteen years.

Under this option, there is a guarantee of payment for a **minimum** of fifteen years. Should you pass away before

*The figures furnished are **estimates** based on the current interest rate and the current retirement factors neither of which are guaranteed. They also assume that your Variable Annuity deposits, if any, have been transferred to **the** Fixed Annuity and that all future contributions will be deposited 100% in the Fixed Annuity.

fifteen years have gone by, payments would continue to the primary or first beneficiary, which could be your spouse, for the balance of the fifteen years. A contingent or second beneficiary could also be named to cover the contingency that both you and your primary beneficiary passed away before the end of the guaranteed period. However, no payments would be made to anyone beyond the fifteen year period to anyone except you.

JOINT & 100% SURVIVOR - 10 YEAR CERTAIN* - Estimated Monthly Income

Under this option, the monthly income will be paid to you and your spouse as long as one or both of you is living. This is an option that neither you nor your spouse can outlive. In addition, this option contains a guarantee that should both you and your spouse pass away before one of you or both together received the payments for a minimum of ten years, the same monthly income would continue to be paid to your beneficiary for the balance of the ten year period.

Under this option, payments would continue as long as you and your spouse were living. In the event that both of you pass away before payments have been made for a minimum of ten years, the same monthly income would continue to be paid to your beneficiary for the balance of the ten years. However, should you or your spouse or both live beyond the ten year period, payments would continue for the lifetime of either you or your spouse.

*The figures furnished are estimates based on the current interest rate and the current retirement factors neither of which are guaranteed. They also assume that your Variable Annuity deposits, if any, have been transferred to the Fixed Annuity and that all future contributions will be deposited 100% in the Fixed Annuity.

JOINT & 100% SURVIVOR* - Estimated Monthly Income

Under this option, the monthly income will be paid to you and your spouse as long as one or both of you is living. This is one option that neither you nor your spouse can outlive. On the other hand, there is no minimum guarantee of principal under this option. Should both you and your spouse pass away at an early age, the income would stop. On the other hand, it is one way you can guarantee your spouse income for the rest of his or her life.

Under this option, payments would continue as long as you or your spouse are living, but no further payments would be made to anyone should both of you pass away.

JOINT & 50% CONTINGENT SURVIVOR* - Estimated Monthly Income

Under this option, the monthly income will be paid to you and your spouse as long as both of you are living. In case of your death, your spouse would collect one-half of what you were collecting together.

Under this option, payments would continue as long as you or your spouse are living, but no further payments would be made to anyone should both of you pass away.

If you are 65 you can get a maximum, what we call a "life income, 15 years certain" option, which is a little bit better. It's the same thing: it guarantees the income to you for life but to your beneficiary for the balance of 15 years. What you do then, is reduce your income by about

*The figures furnished are estimates based on the current interest rate and the current retirement factors neither of which are guaranteed. They also assume that your Variable Annuity deposits, if any, have been transferred to the Fixed Annuity and that all future contributions will be deposited 100% in the Fixed Annuity.

8%, I think it works out in most cases. So you get that much less but you are guaranteeing an income to your spouse for a longer period of time but still not for her lifetime.

You can arrange what we call a joint and survival option. Again, you're not going to choose these options until very close to retirement time and please don't remember everything that I tell you because if you remember everything that I tell you, you won't need me later. You are entitled to forget. You can come to me later and I will answer your questions again.

If you took a joint and survivor option it means that the money is guaranteed to you or your wife as long as either one of you is living. It means that you cannot outlive it and your wife cannot outlive it. How much this would be depends upon your age and your wife's age at retirement. In the past, this was the only type of option that you could get from our company. It had a very serious, emotional drawback. Statistically, it was a great option. There was one danger to this option. If you passed away, that is if you took the joint and survivor option, guaranteeing the money to yourself and your wife, so long as either one of you should live, and you are both hit by a truck the next month, the money is lost. Emotionally, when I spoke to retired people, or people approaching retirement, they felt that, emotionally, they couldn't let the insurance company make all of this money. Actuarially the figures may have been correct, and it filled a need, but emotionally it is very tough. I arranged for the company to create what we call a joint and survivor ten year certain, which means that the money is paid to you, or your wife, as long as either one of you is living, and if God forbid both of you pass away before having received this money, for ten years then these same installments are guaranteed for the balance of ten years to your beneficiaries. In most cases this will guarantee the principal. Amazingly enough, I had a tough time believing it. Actuarially there is only a 1% difference between the ten year guarantee and no years guarantee. what I see is that more and more of you are choosing joint and survivor, ten years certain option.

There are other options, joint and 50% survivor or refund... I don't think we have to go into all of the options now mainly because I am worried about you're knowing more than I do and I would like to get to a few other things.

In the past, when you enrolled in the plan, we took your word for when you were born. When it comes to "tachlis" time, you will have to present evidence of date of birth to the insurance company. Generally a birth certificate will suffice, or old papers or expired passports. If you choose a joint and survivor option, you will have to supply evidence of the date of birth of your spouse also.

Parish allowance: Herb mentioned the fact that the Board has passed a resolution where up to a certain percentage, or perhaps all of your pension, can be considered parish allowance. Herb mentioned that it's advisable, if you can get your congregation to supplement your income, to have the congregational supplement considered parish allowance first. Before you elect parish allowance in general, make sure you discuss this very carefully with a competent attorney or accountant. Discuss very carefully how it might affect Social Security.

Most of you, or many of you, have chosen a variable annuity. I have found that when they come to retirement time most men are conservative, and choose to collect retirement benefits on a fixed annuity basis. Only two are collecting on a variable basis. I am not telling you you should do that or you shouldn't do it, I would have to be a prophet to know that. I am not a mathematician and I am certainly not a prophet. You have to make that decision. If you are thinking in terms of switching from the variable to the fixed, you can do it without any charge of any kind then I would not wait until retirement, but I would consider doing it when the variable is at a comparative high and I would begin to explore it in the late 50's or early 60's. But I am not telling you to do it. I really don't know whether you should or you shouldn't.

A FINANCIAL PLANNING SEMINAR FOR CANTORS

PLANNING TODAY FOR TOMORROW

Herbert S. Garten

Attorney at Law

Fedder and Garten Professional Association

Baltimore, Maryland

May 7, 1979

PLANNING TODAY FOR TOMORROW

Tax Status of the Cantor

1. Employee or Self-employed
2. Income Tax Treatment
3. Social Security Tax Treatment
4. Parsonage Allowance
5. Other Special Tax Considerations

Employment Agreements

1. Compensation Arrangements
2. Health, Disability & Life Insurance Programs
3. Retirement Plans

Sources of Retirement Income or Income Available to Surviving Spouse and Children

1. Retirement Plan
2. Social Security
3. Life Insurance & Annuities
4. Investments & Savings
5. Gifts at Retirement

Wills & Estate Planning

1. Property in Own Name
2. Jointly-owned Property
3. Life Insurance
4. Guardians for Minor Children
5. Trusts for Minor Children
6. Trusts for Surviving Spouse
7. Powers of Attorney

Some Tax Saving Ideas

1. Income from Sale of Residence
2. Residential Energy Tax Credit
3. Tax Credit for Expenses of Child or Dependent Care
4. Continuation of Parsonage Allowance after Retirement
5. Gifts to Minors

SAMPLE SOCIAL SECURITY BENEFITS FOR 1979 (NEW METHOD)

Average Indexed Monthly Wage	Primary Insurance Amount ²	Old-Age Benefit		Wife or Husband		Survivors ³			Maximum Family Benefits
		Age 62	Age 65	Age 62	Age 65	Child	Widow, Widower	Age 62	
\$135 or less	\$122.00	\$ 97.60	\$ 61.00	\$ 45.80	\$122.00	\$101.20	\$ 87.30	\$183.00	
150	135.00	108.00	67.50	50.70	122.00	112.00	96.60	202.50	
200	168.40	134.00	84.20	63.20	126.30	139.70	120.50	232.60	
250	184.40	147.60	92.20	69.20	138.30	152.90	131.90	276.60	
300	200.40	160.40	100.20	75.20	150.30	166.20	143.30	306.60	
350	216.40	173.50	108.20	81.20	162.30	179.40	154.73	324.60	
400	232.40	186.00	116.20	87.20	174.30	192.70	166.20	351.60	
450	248.40	197.60	124.20	93.20	186.30	209.00	177.00	370.10	
500	264.40	211.60	132.20	99.20	198.30	219.20	189.10	389.60	
550	280.40	224.40	140.20	105.20	210.30	232.50	200.50	482.10	
600	296.40	237.20	148.20	111.20	222.30	243.80	212.00	525.70	
650	312.40	250.00	156.20	117.20	234.30	259.00	223.40	569.20	
700	328.40	262.80	164.20	123.20	246.30	272.30	234.90	612.10	
750	344.40	275.60	172.20	129.20	258.30	285.60	246.30	639.10	
800	360.40	288.40	180.20	135.20	270.30	298.80	257.70	660.50	
850	376.40	301.20	188.20	141.20	282.30	312.10	269.20	682.00	
900	392.40	314.00	196.20	147.20	294.30	325.30	280.60	703.40	
950	408.40	328.80	204.20	153.20	306.30	338.60	292.10	724.90	
1,000	424.40	342.60	212.20	159.20	318.30	351.90	303.50	746.50	
1,050	439.40	356.40	220.20	165.20	332.30	359.60	307.00	767.00	
1,100	454.40	370.20	228.20	171.20	342.30	365.10	314.90	776.90	
1,150	469.40	383.00	236.20	177.20	354.30	383.60	322.60	814.00	
1,200	484.40	395.80	243.50	183.50	365.30	388.80	335.30	829.70	
1,250	499.40	408.60	250.30	189.70	377.30	391.80	338.00	837.10	
1,300	514.40	421.40	258.20	196.70	387.30	403.00	345.70	843.90	
1,350	529.40	434.20	265.20	203.70	398.30	418.10	354.30	850.90	
1,400	544.40	447.00	272.20	210.70	409.30	427.40	361.40	858.00	
1,450	559.40	460.80	279.20	217.70	420.30	437.60	371.50	865.50	
1,500	574.40	473.60	286.20	224.70	431.30	447.80	382.60	873.00	
1,550	589.40	486.40	293.20	231.70	442.30	458.10	393.70	880.50	
1,600	604.40	500.00	300.20	238.70	453.30	468.40	404.80	888.00	
1,650	619.40	512.80	307.20	245.70	464.30	478.70	416.70	895.50	
1,700	634.40	525.60	314.20	252.70	475.30	489.00	428.60	903.00	
1,750	649.40	538.40	321.20	259.70	486.30	498.30	436.40	910.50	
1,800	664.40	551.20	328.20	266.70	497.30	507.60	443.30	918.00	
1,850	679.40	564.00	335.20	273.70	508.30	516.90	450.20	925.50	
1,900	694.40	576.80	342.20	280.70	519.30	526.20	457.10	933.00	
1,950 ⁴	709.40	589.60	349.20	287.70	530.30	535.50	463.80	940.50	

¹ Benefits shown effective until June 1979 cost-of-living increase.

² Disability benefit is usually the same.

³ Amounts shown are for one survivor only.

⁴ Maximum average indexed monthly wage for person retiring at age 62 in 1979, except in special cases involving disability.

SAMPLE SOCIAL SECURITY BENEFITS FOR 1979 (NEW METHOD)

Average Indexed Monthly Wage	Primary Insurance Amount ²	Old-Age Benefit		Wife or Husband		Survivors ³			Maximum Family Benefits
		Age 62	Age 65	Age 62	Age 65	Child	Widow, Widower	Age 62	
\$1,100	\$133.90	\$133.20	\$227.00	\$170.20	\$131.50	\$218.30	\$224.60	\$291.40	
1,150	147.60	166.10	228.80	171.60	143.20	219.20	227.20	300.90	
1,200	161.40	189.20	230.70	173.10	146.10	224.60	230.00	307.50	
1,250	175.10	202.00	232.60	174.50	148.90	228.60	232.60	314.90	
1,300	188.90	214.80	234.00	181.30	153.00	231.00	238.00	315.30	
1,350	202.60	227.60	235.80	182.90	156.70	235.70	241.70	315.40	
1,400	216.40	240.40	237.20	184.70	160.50	237.10	245.10	315.50	
1,450	230.10	253.10	240.10	186.10	163.00	239.10	247.30	315.60	
1,500	243.90	267.60	242.90	187.90	165.90	240.90	249.60	315.70	
1,550	257.60	281.20	245.70	189.70	168.70	242.80	251.70	315.80	
1,600	271.40	294.80	248.50	191.50	171.50	244.70	253.80	315.90	
1,650	285.10	308.40	251.30	193.30	174.30	246.60	255.90	316.00	
1,700	298.90	321.00	254.10	195.10	177.10	248.50	258.00	316.10	
1,750	312.60	333.60	256.90	196.90	178.70	250.30	260.10	316.20	
1,800	326.40	346.20	259.70	198.70	180.50	252.10	261.90	316.30	
1,850	340.10	358.80	262.50	200.50	182.30	253.90	263.70	316.40	
1,900	353.90	371.40	265.20	202.30	184.10	255.70	265.50	316.50	
1,950 ⁴	367.60	384.00	267.90	204.10	185.90	257.50	267.30	316.60	

¹ See page 8.

² Maximum for person disabled at age 29 or under in 1979.

³ Maximum possible average indexed monthly wage for 1979 (death case only).

Section 107.—Rental Value of Parsonages

26 CFR 1.107-1: Rental value of parsonages.

(Also Section 1402; 1.1402-5.)

Rental allowance; Jewish cantor. A Jewish cantor who is not ordained but has a bona fide commission and is employed by a congregation on a full-time basis to perform substantially all the religious worship, sacerdotal, training, and educational functions of the Jewish denomination's religious tenets and practices is a minister of the gospel within the meaning of section 107 of the Code and may exclude from gross income compensation received as a rental allowance; Rev. Rul. 61-213 revoked and Rev. Ruls. 65-124 and 66-90 modified.

Rev. Rul. 78-301

The Internal Revenue Service has reconsidered its position with respect to whether a taxpayer who is employed on a full-time basis as a cantor of the Jewish faith is entitled, under section 107 of the Internal Revenue Code of 1954, to exclude from gross income the portion of compensation that is paid as a rental allowance to provide a home.

In preparation for a cantor position, the taxpayer studied under a parent and a sibling, both of whom were cantors, and attended a music college at a Jewish theological seminary. Although the taxpayer has not been ordained, the taxpayer was issued a certificate by the appropriate Jewish organization, which indicates the taxpayer's qualification to serve as a cantor in the conduct of Jewish religious services and authorization to exercise a ministry in the conduct of religious services and in the performance of the sacerdotal rites of Judaism.

The taxpayer was installed as a regular, full-time cantor by the congregation the taxpayer presently serves. In carrying out the duties of a cantor, the taxpayer co-officiates with a rabbi at synagogue services, performs weddings, officiates at funerals and services in homes of mourning, trains youths in the congregation for their

HOW MUCH IS THE TAX?

You and your employer must each pay a social security and hospital insurance tax on your wages, at the following rates.

Year **Social Security** **Hospital Insurance** **Total**

1979-1980 5.08% 1.05% 6.13%

1981 5.35 1.30 6.65

1982-1984 5.40% 1.30% 6.70%

1985 5.70 1.35 7.05

1986-1989 5.70 1.45 7.15

1990¹ 6.20 1.45 7.65

Amount Subject to Taxes:

1951-54	\$3,600	1974	\$13,200	1980	\$3,375	\$ 5,315	\$ 6,699
1955-58	4,200	1975	14,100	1981	3,635	5,740	7,251
1959-65	4,800	1976	15,300	1982	3,485	5,438	6,809
1966-67	6,600	1977	16,500	1983	3,607	5,643	7,257
1968-71	7,800	1978	17,700	1984	4,099	6,409	8,503
1972	9,000	1979	22,900	1985	5,453	8,519	11,959
1973	10,800	1974	22,900	1986-1989	7,198	11,243	15,605
				1990 ²	9,519	14,870	21,427

SELF-EMPLOYMENT

Self-employed persons pay social security and hospital insurance taxes at the following rates:

Calendar Years	Social Security	Hospital Insurance	Total
1979-1980	7.05%	1.03%	8.10%
1981	8.00	1.30	9.30
1982-1984	8.05	1.30	9.35
1985	8.55	1.35	9.90
1986-1989	8.55	1.45	10.00
1990 ³	9.00	1.45	10.75

entrance into adult Jewish life, and controls the musical program of the congregation. A portion of the compensation paid to the taxpayer is paid as a rental allowance for the purpose of providing a home.

Section 107 of the Code provides that in the case of a minister of the gospel, gross income does not include the rental value of a home furnished as a part of the minister's compensation, or the rental allowance paid as part of the compensation to the extent used by the minister to rent or provide a home.

Section 1.107-1 (a) of the Income Tax Regulations provides that in order to qualify for the exclusion, the home or rental allowance must be provided as remuneration for services that are ordinarily the duties of a minister of the gospel and that, in general, the rules provided in section 1.1402(c) -5 of the regulations will be applicable to such determination.

Section 1.107-1 (a) also states that examples of specific services the performance of which will be considered duties of a minister for purposes of section 107 of the Code include the performance of sacerdotal functions, the conduct of religious worship, the administration and maintenance of religious organizations and their integral agencies, and the performance of teaching and administrative duties at theological seminaries.

Section 1.1402(c)-5 of the regulations applies to duly ordained, commissioned, or licensed ministers of churches. It provides that service performed by a minister in the exercise of the ministry includes the ministration of sacerdotal functions and the conduct of religious worship, and the control, conduct, and maintenance of religious organizations under the authority of a religious body that is a church or church denomination. Section 1.1402(c)-5(b) (2) further states that whether service performed by a minister is the conduct of religious worship or the ministration of sacerdotal functions depends on the tenets and practices of the particular church or church denomination.

The words "• • • duly ordained, commissioned, or licensed • • •" that

appear in section 1.1402(c)-5 of the regulations are stated in the disjunctive; to read such words conjunctively would read the words commissioned and licensed out of the regulations, leaving only ordination. See *Silberman v. Commissioner*, No. 72-1336 (8th Cir. July 11, 1973), aff'd 57 T.C. 727 (1972); and *Abraham A. Saltov*, 46 T.C. 190 (1966)

Judaism traditionally recognizes a dual ministry of both rabbi and cantor, and may assign on a regular and full-time basis the sacerdotal, religious worship, training, and educational functions of the religion to members of either of these two classes of professionally trained and qualified individuals. Each plays an integral part in the conduct of the religious services; the predominant function of the rabbi is to conduct certain portions of the service and to act as the teacher, while the cantor acts as the representative of the congregation in prayer and recitation of the liturgy. *Silberman v. Commissioner* and *Abraham A. Saltov*. In Judaism, each congregation is autonomous and the title of cantor is bestowed on an individual when the individual is chosen by the congregation as its religious leader in liturgy and prayer.

By definition, a "minister" is one who is authorized to administer sacraments, preach, and conduct services of worship. Although a minister, to qualify for the exclusion under section 107 of the Code, must be ordained, commissioned, or licensed there is no standard in the regulations that the ordination, commissioning, or licensing must come from some higher ecclesiastical authority; nor is there a standard in the regulations that the ordination, commissioning, or licensing bestow the power to perform certain religious functions that could not be performed by another member of the congregation. When the individual's regular, full-time duties to the congregation are spiritual or religious in nature, such as leading the worship service, those duties are in the exercise of the ministry. See sections 1.107-1 (a) and 1.1402(c)-5(b) (2) of the regulations.

Accordingly, since the facts indicate that, although not ordained, the tax-

payer has a bona fide commission to act as a cantor and performs on a regular and full-time basis substantially all the religious worship, sacerdotal, training, and educational functions of the Jewish denomination's religious tenets and practices, the taxpayer is entitled to exclude from gross income under section 107 of the Code the part of compensation that is paid as a rental allowance to provide a home.

Rev. Rul. 61-213, 1961-2 C.B. 27, which held that an individual who performed the duties of a cantor at a Jewish Community Center was not entitled to exclude the portion of remuneration received as a rental allowance from gross income under section 107 of the Code because the cantor was not an ordained minister, is revoked; and the nonacquiescence with respect to *Abraham A. Saltov*, 46 T.C. 190 (1966) nonacq. 1969-2 C.B. xxvi, is withdrawn and acquiescence is substituted therefor. See page 5, this Bulletin.

Rev. Rul. 65-124, 1965-1 C.B. 60, and Rev. Rul. 66-90, 1966-1 C.B. 27, which provide that an individual, who is licensed or commissioned as a minister by a church or church denomination that ordains some of its ministers, must be invested with the status and authority of an ordained minister fully qualified to exercise all of the ecclesiastical duties of that church denomination to be entitled to the treatment accorded ordained ministers under sections 107 and 1402 of the Code, are modified to remove such provision. As modified, the Revenue Rulings allow commissioned or licensed ministers to be treated in the same manner as ordained ministers of the gospel when the commissioned or licensed ministers perform substantially all the religious functions within the scope of the tenets and practices of their religious denominations.

Section 170.-Charitable, Etc., Contributions and Gifts

2.6. *CFR 1.170A-7*. Contributions not in trust of partial interests in property.

Charitable contributions; retained life estate; leased farmland. A retired farmer, a portion of

YOUR SOCIAL SECURITY
RECORD

If you want a statement of your social security earnings please fill in the other side of this card.

In the space marked "Social Security Number," show your number exactly as it is shown on your social security card. We need your correct number to identify your record. If you have more than one social security number, give all of them.

You do not need to pay anyone to help you get a statement of your earnings. There is no charge for this service.

Be sure to put a **stamp** on this card before mailing it

POSTAGE
REQUIRED

SOCIAL SECURITY ADMINISTRATION

P.O. BOX 57

BALTIMORE, MARYLAND 21203

FORM CAR-7004 (3-74)



REQUEST FOR
STATEMENT
OF EARNINGS

SOCIAL
SECURITY →
NUMBER

DATE OF → MONTH DAY YEAR

Please send a statement of my social security **earnings** to:

NAME

STREET & NUMBER

CITY & STATE

ZIP CODE

Print
Name
and
Address
In Ink
Or Use
Type-
writer

SIGN YOUR NAME HERE
(DO NOT PRINT)

Sign **your** own name **only**. Under the law, information in your social security record is confidential and **anyone** who signs another person's name can be **prosecuted**. If you have changed your name from that shown on your social security card, please copy your name below exactly as it appears on your card.

Annual ceiling for retirees 65 or over	Monthly ceilings during the 1st year of retire- ment for retirees 65 or over	
1978	\$1,000	\$333.33
1979	4,500	375.00
1980	5,000	416.67
1981	5,500	458.33
1982	6,000	500.00

MONDAY EVENING, MAY 7, 1979

Memorial to departed members:

Hazzan Morris Levinson:

אחרי מותי ספדו ככה לי
חיה איש - וראו: איןנו עוד;
קדם זמנו מות האיש הזה
ושירת חייו באמצע נסכה
ואזנו עוד מזמור אחר היה לו
והנה אבד המזמור לעד,
אבד לעד

Thus wrote the classic Hebrew poet, Hayim Nahman Bialik:

"After my death, thus shall you mourn for me;
There was a man, and, behold, he is no more
Before his time this man died
And the song of his life was interrupted in the middle;
And how tragic! He had one more song--
And now the song, too, is lost forever."

It is my sad duty, this evening, to speak of four colleagues, beloved and honored members of the Cantors Assembly, who breathed their last, who sang their last song, whose sh'li'ut for their congregations ended this past year. But who knows. Perhaps they are still shelichei tzibbur before the throne of the Almighty, pleading the cause of their people even as they did in life--praying for peace for Israel: for the well-being of their congregations: for the health of their families, their children and grandchildren. It is difficult to believe that one who, for a lifetime, led his people in prayer, whose voice reverberated wherever Jews gathered, in joy or sorrow--it is difficult to believe that he is forever silenced: that the voice that sang the praise of God will never again be heard.

I sincerely believe that we who are left behind may be consoled with the thought that the waves of their sound are still reverberating: echoed in the minds and hearts of thousands more of their pupils in whom they instilled a love for the chant and song of our people, indeed for Judaism itself.

Their song will never end. The heritage that they left to their families and to us will last forever

Gershon Ephros was Cantor Emeritus of Congregation Beth Mordecai in Perth Amboy, New Jersey. But Gershon Ephros was not merely a Hazzan in one synagogue. He was a teacher of hazzanim-- a man who taught us, at these very conventions, how to be better hazzanim; how to better serve our people and who left us a great heritage of five precious anthologies encompassing every phase of hazzanic lore--a heritage that will be passed on from generation to generation, inspiring the young and the old to bring into their synagogues only that which is of a high musical order, faithful to the musical tradition of our people and in consonance with our ancient and beloved nushaot.

Abraham Reiseman served Beth El Temple in Harrisburg, Pennsylvania for 26 years as its hazzan, principal of the Hebrew School and Mohel. He was one of the first Fellows of the Cantors Institute and served as president of the Harrisburg Zionist District for several years. Born in Jerusalem, he was the last survivor of 13 children, two of whom were massacred by the Arabs in Hebron in 1929. I can only repeat the words with which his Rabbi concluded his eulogy: "His loss to us following 74 years packed full of life is sad but his lifetime was a constant benediction. We loved him and we knew that he loved us too. We shall never forget him. We shall always remember him."

Elija Olkenitzky was a "vunderkind" in Europe. He came to the United States in 1946 and served B'nai Jeshurun in Philadelphia until 1958 when he assumed the hazzanic position in Congregation Har Tzeon in Silver Springs, Maryland. He served that congregation faithfully for 21 years. He was an Honorary Fellow of the Cantors Institute and served as vice-president of the Cantors Association of Greater Washington for 3 years preceding his passing. All who knew him respected him for his professional competence, his sincerity, his cheerful and kindly nature and the warmth of his friendship. We shall all miss him.

Michal Hammerman was the immediate past president of the Cantors Assembly. There is no one here this evening who never heard his beautiful, resounding lyric tenor voice at the concerts in these very halls. He was a most sought after soloist at concerts throughout the country for the benefit of the Cantors Assembly's Scholarship Fund. His song was capable of bringing an audience to great exultation or to tears and often astounded us, his colleagues, with the magnificence of his voice and hazzanic virtuosity.

Permit me to quote from the bulletin of Congregation Kehillot Israel which he served for 30 years: "Hazzan Hammerman was a vital factor in the image of greatness that Kehilloth Israel portrayed throughout the Jewish community in the United States. People everywhere knew of Kehilloth Israel through his magnificent voice and his vibrant personality. It is strange and still hard to accept the fact that both these great qualities are forever stilled. A pulpit graced for 30 years by one with the stature of Hazzan Hammerman is a blessing that is seldom achieved, and when that blessing suddenly ceases, it leaves a void and a numbness that heals very slowly.

"All we can do is reflect on memory...and Hazzan Hammerman left us a legacy of memories that will never be erased from our minds."

As I conclude I cannot help but recall the words of Bialik that I quoted at the outset with but a slight paraphrasing:

"After their death, thus we will mourn for them:
There were four men, and behold, they are no more;
Before their time these men died.
And the song of their lives was interrupted in the middle:
Yet how comforting that every song they gave us will live eternally in the human heart;
Because they were men, raised up high.
They, the sweet singers of Israel."

At this hour we recall with respect and loving memory those members of the Cantors Assembly who left us in years past: Isadore Adelsman, Bernard Alt, Gedaliah Bargad, Akibah Bernstein, Sigmund Blass, Harry Brickman, David Brodsky, William H. Caesar, David Chasman, Jordan Cohen, Joseph Cysner, Samuel Dubrow, Max Feder, Charles Freedland, Harry Freilich, Henry Fried, Abraham Friedman, Marcus Gerlich, Leib Glanz, Myro Glass, Judah Goldring, Jacob Goldstein, Jacob Gowseiow, Todros Greenberg, Nathaniel Halevy, William Hofstader, Jacob Hohenemser, Eugene Holzer, Aaron Horowitz, Israel Horowitz, David Jacob, Eli Kagan, Abraham Kantor, Abraham Kaplan, Adolph Katchko, Herman Kinnory, Jacob Koussevitsky, Simon Kriegsman, Zachary Kuperstein, Joshua Lind, Sigmund Lipp, Asher Mandelblatt, Joseph Mann, Gerson S. Margolis, Bernard Matlin, Nathan Mendelson, Tevele Ring, Ephraim Rosenberg, William Sauler, Itzik Schiff, Alvin F. Schraeter, Jacob Schwartz, Joseph Schwartzman, Samuel Seiddman, Abraham Shapiro, Ruben Sherer, Sol Silverman, Hyman Siskin, Jacob Sivan, Mendel Starvis, Isaac Trager, Julius Ulman, Solomon Winter.

Adonai natan v'Adonai lakah. Yehi shem Adonai m'vorakh.

CANTORS ASSEMBLY

presents

THE SONGS OF THE JEWS OF EASTERN EUROPE

Monday evening, May 7th at 9:30

P R O G R A M

"The Mirror" Suite Y. Wyner
Composed for play of the same name by I. B. Singer
Instrumental Ensemble

A Mayseh Hirshbein-Weiner
Reyzele Gebirtig/Ellstein-Rosenbaum
Hazzan David Lefkowitz, Tenor

Zoll Nokh Zayn Shabes Roisenblat-Secunda
Yome, Yome Folk-Arr. Low
Gayna Sauler Kieval, Soprano

Mai Ko Mashma Lon Folk/Arr. Ellstein-Rosenbaum
Hazzan Irving Sobel, Baritone

Away, O Far Away Minkoff-Ellstein
Eastman Singers
Samuel Adler, Conductor

Dray Tekhter Gebirtig-Secunda
Der Batl'n Folk-I. R. Meisels
Hazzan Abe Mizrahi, Tenor

Varnishkes Folk-Anik
Sheyn Bin Ikh Sheyn Folk-I. R. Meisels
Gayna Sauler Kieval, Soprano

Youngest Daughter's Wedding Minkoff-Ellstein
Eastman Singers
Samuel Adler, Conductor

Leo Barkin, Accompanist

The Songs of the Jews of Eastern Europe

Memory is a godly gift, and a strange one. It is far more precious than gold, yet it needs no strong-box for safe-keeping. It can lie buried for years and then spring to life in an instant, summoned only by a half-spoken word, the sudden stab of a scent, a snatch of a tune, or by the gleam of a light on an old shadow.

We hope, with these simple tools, to prod your memory. To invite you to join us on a pilgrimage to a world that is no more. It is a pilgrimage to the towns and inhabitants of a world which only yesterday housed the grandfathers and grandmothers, uncles, aunts and cousins of each of us.

We propose this journey as an act of piety, of love and of sacred memorial.

"We shall remember!
For it was they,
The slaughtered six million,
Who charged us with remembering!

Remembering
Was the past
They sealed with us
With their death.
Whosoever will forget-
We,
Jews,
We shall remember!

from "Yizkor" by Samuel Rosenbaum
and Sholom Secunda (S.R.)

A Mayseh: An old folk tale of rags to riches and back to rags beautifully told by the talented poet, Peretz Hirshbein and set to the music of Lazar Weiner. Eliyahu HaNavi blesses a hospitable but poor household; but being human, the householders get greedy only to learn that greed begets grief.

Reyzele: A tender love song which sings of the courtship between Reyzele and Dovid'l. He comes to call and down from the upper floors of her home comes Reyzele. They embrace, gently and chastely. Reyzele reminds Dovid'l that her mother disapproves of his whistling for her when he comes to call. He promises not to do it again. Before they know it, there's Reyzele's mother calling her back. They part, the street, bathed in moonlight, is still. Dovid'l leaves as the last of her footsteps is heard, knowing that once again that night he will dream of Reyzele.

Zoll Nokh Zavn Shabes: The Sabbath is almost over. Grandma prepares to recite Havdalah. The grandchild urges her to delay, "Let it still be Shabbes. When Shabbes goes, all the worries and terrors of the week descend again. Don't say "God of Abraham," let it still be Shabbes."

Yome, Yome: Yome is a flighty young girl who wants --who knows what. Mother tries a number of things, but Yome is still not satisfied. Until Mother realizes that Yome wants Mother to go to see the shadkh'n to arrange a marriage.

Mai Ko Mashma Lon: The folk tale of the sad yeshiva bokh'r, lost in study, questions the meaning of his life. What good are his studies, his fasting? Life is like a flickering candle. The title is from the Aramaic phrase familiar to Talmudic students: What does it mean...?"

Dray Tekhter: Another Gebirtig cameo of Jewish life. A father of three daughters is delighted when his first daughter is married off; happy when the second one leaves his house for her own household. But when the last one is married he realizes how empty his life will now be.

Der Batl'n: A batl'n is a shtetl character, an impractical, idle person without any means of making a living. Usually referred to the penniless students who studied at small yeshivot and subsisted on the charity of local citizens. The batl'n here spends his days studying. Occasionally he is distracted by the sun shining outside, by memories of a lovely girl he met when he was invited to eat one day at the house of a local wealthy man. But although impractical, he knows how hopeless it is for him to dream of her. Sighing, he goes back to his studies.

Sheyn Bin Ikh Sheyn: Look at me, the little girl pouts, how pretty I am.

Varnishkes: A bow-tie shaped noodle, usually served with kasha and sauteed onions: a favorite delicacy among Eastern European Jews. In this song a young girl makes much of her helplessness in gathering together the ingredients for making varnishkes: flour, salt, pepper, yeast, utensils, oven, etc. Finally, she gets to the point, where will she find the right young man to eat her varnishkes?

TUESDAY MORNING, MAY 8, 1979

32ND ANNUAL MEETING OF THE CANTORS ASSEMBLY

Chairman: Hazzan Kurt Silbermann
President, Cantors Assembly

Induction of New Members

Hazzan Kurt Silbermann:

I call this meeting to order and call on our Vice President, for the induction of new members: Morton Shames.

Hazzan Morton Shames:

Once again it is my distinct honor to install our new members and welcome them into our midst, a fellowship of devoted men who serve the Lord, b'rina. The following men who have successfully met all the standards and qualifications required by the Cantors Assembly, please rise as I call your name: Henry Danziger, Moshe Fiedler, Yehuda Keller, Paul Kwartsky, Samuel Grossman, Burton Borowitz, Robert Kieval, Emanuel Perlman, Stanley Weinberger, Ira Fein and William Lieberman.

We invoke God's blessing upon you and upon all devoted hazzanim. May you labor in your sacred calling of hazzanut with wisdom and love so that you may be an inspiration to K'lal Yisrael.

Mazal tov to all of you.

REPORT OF THE CONNECTICUT REGION

Our Region has seen the loss of several pulpits in the last few years, apparently due to depressing Jewish communities and/or synagogue membership, making the engagement of full or part-time qualified hazzanim difficult at this time, if not impossible.

We have welcomed a Cantors Institute graduate, Hazzan Daniel Rous, to Temple Sholom in Greenwich, a pulpit formerly occupied by Hershel Fox, who had been unaffiliated with the Assembly. In addition, we have welcomed Hazzan and Mrs. Sidney Keiser to B'nai Abraham of Meridan, the former congregation of Hazzan Reuoven Papir of our Region.

We failed to make note in our last Annual Report to the Convention that Hazzan Arthur Koret was honored with a dinner and concert at Temple Emanuel of West Hartford, for thirty years of distinguished and devoted service to the congregation and his community.

Hazzan Irving Sobel of Congregation B'nai Jacob in Woodbridge and Hazzan Sidney Keiser of Temple B'nai Abraham in Meridan will be receiving commissions at this Convention. Hazzan Isaiah Grama of Congregation Rodeph Sholom in Bridgeport is looking forward to Assembly membership this year.

As of this writing, we are anticipating the visit to our Region of President Kurt Silbermann, where he will be meeting with members and prospective members at the home of Hazzan and Mrs. Israel Tabatsky, Manchester.

Respectfully submitted,

Irving Sobel
Chairman

REPORT OF THE METROPOLITAN REGION

The Metropolitan Region held a meeting at which the status of the Hazzan and Hazzanut was discussed, prior to the Conference of the Regional Chairmen. Hazzan Dov Propis and his lovely wife Sonia were our host and hostess. Our thanks to them for their hopitality.

The Cantors Concert Ensemble has recorded a record to answer many requests. Special thanks go to Richard Neumann our conductor for his choral arrangements and orchestrations. Thanks also go to our dear friend and colleague Vovel Pasternack whose musical and techinal skills helped produce this high quality recording. The ensemble's concert schedule for this spring consists of four concert dates. The concert programs will be in Jericho, Brooklyn, Roslyn Heights, and Lynbrook. Many thanks to those members of our Region for their time, effort and devotion to the ensemble.

Respectfully submitted,

Stuart M. Kanas
Chairman

REPORT OF WEST COAST RFGION

This year has been an exciting and productive experience for the members of our region. Last December we conducted our Mid-Winter Conference for members, colleagues within our region, and organists and Temple musicians. We were honored to have as our guests our own Cantors Assembly President, Hazzan Kurt Silbermann, and Executive Vice President, Hazzan Samuel Rosenbaum. Our guest lecturer and Scholar in Residence was Professor Samuel Adler, Chairman of the Composition Dept. of the Eastman School of Music. His presence was made possible through a subvention from the Cantors Assembly and the University of Judaism. We were also fortunate to have as a guest lecturer the noted composer, arranger and conductor, Dr. Michael Isaacson. Part of our Mid-Winter Conference included the installation of our regional officers who are as follows : Hazzan Nathan Lam, Vice Chairman; Hazzan Yehudah Keller, Secretary; Hazzan Philip Moddel, Treasurer.

This Mid-Winter Conference was a tremendous success and an effective, positive experience for our members and guests. We continue our emphasis on education, seminars and worshops. Vice Chairman Hazzan Lam has planned for this year a program I would like to share with you:

January 25	"Assertiveness Training for the Cantor" Chairman for the day - Hazzan Gerald Hanig
March 15	"Rhythm, Ear Training and Sight Singing" by John Cooper
April 26	"High Holy Day Workshop" led by Michael Isaacson. An exciting exploration and colloquium into solo, cantorial and choral material. Chairman for the day - Hazzan Nathan Lam
May 24	"Voice Seminar and Recital of Special Materials" Chairman for the day - Hazzan Nathan Lam
June 21	The Israel Alter Sabbath Service. A review by our esteemed colleague, Hazzan Allan Michelson
August 23	"Music for the School", an overview of materials. Led by Hazzan Philip Moddel
November-	"The Bar Mitzvah Curriculum", a sharing of materials. Led by Hazzanim Samuel Fordis, Joseph Gole, and Nathan Lam
December-	Mid-Winter Conference in Palm Springs. (Dates to be announced. Scholar in Residence - Mr. Max Janowski

We have made significant progress in the area of fund raising. Many of our members have for the first time gotten involved and raised funds for the Cantors Assembly Foundation. Our region will far-surpass our past record of achievement.

The number of activities and ongoing musical events in our region continues to grow. The sounds of our heritage together with scholarship and study, are alive and well and flourishing in the Western States.

Respectfully submitted,

Hazzan Joseph Gole
Chairman

REPORT OF THE MIDWEST REGION

This has been a year to remember. We here in the Midwest have endured a hard winter and look forward to nature's easy side. We have, in spite of the weather, been active. We have been actively involved in the formation of a music curriculum for the Chicago Board of Jewish Education. Our region has been almost fully responsible in choosing a new Board of Education Music Director. The region members are involved in teaching courses or giving lectures on Jewish music at Spertus College of Jewish Studies and at Northwestern University. Some members have made themselves available as speakers to groups in order to strengthen the role of the Hazzan in the Jewish community.

A social and musical evening dedicated to the memory of Gershon Ephros is planned for May 23rd and promises to be a memorable evening. Various concerts were held throughout the Jewish community and were well supported.

Some intellectual exploration was made concerning the future of the Cantorate and questions raised were shared with our colleagues at a special meeting of Regional Chairmen in New York.

We rejoiced with Hazzanim Brandhandler and Rontal as they were honored by their congregations for their fruitful years of service to their congregations and community.

We look forward to adding new, qualified members to our ranks of the Cantors Assembly in the year to come.

I wish to thank all members of our region who have been actively involved in helping make each of our endeavors successful. It has been an honor and privilege to have served as Chairman of the Region. I will, with God's help, always be dedicated to the success of our profession, both as an individual and as a part of our collective strength - The Cantors Assembly.

Respectfully submitted,

Shlomo Shuster
Chairman

REPORT OF THE NEW JERSEY REGION

Last year's New Jersey report was optimistic. I am happy to note that our region has been doing better than ever, although we could use more participants. There are 28 Cantors Assembly members in our area, of whom 19 attended functions of our region this year. In addition we have had 11 non-members who joined with us in rehearsals and concerts for the benefit of the Assembly.

For some months we had no success in scheduling any fund raising concert, despite strong interest from eight congregations. The difficulty proved to be that no congregation would commit itself to a minimum amount for the Assembly: a policy of ours which had previously been successful. We then decided to run our own concert, using Temple Israel of Union, a synagogue whose cantor is active in our Cantors Concert Ensemble of New Jersey, but who is not a member of the Assembly.

On April 22nd we held that concert, and it turned out to be one of the most exciting, well-performed and successful of this type in recent years. Henry Rosenblum is our conductor this year. The synagogue was filled to overflowing, with people sitting in the halls and the lobby: dozens had to be turned away at the door. Over \$2,000 was realized for the Assembly, a major portion of which was raised single-handedly by Joshua Steele. At that concert, Kurt Silbermann and I both spoke about the Assembly and its goals.

On May 20th there will be another fund raising concert in Aberdeen, followed on May 27th by our participation in a celebration of Yom Yerushalayim in South Orange, and on June 3rd by a dinner honoring Sidney Scharff in Rumson.

It has been apparent that there are a good number of hazzanim in New Jersey who are not members of the Cantors Assembly, but who are ready, willing and able to assist us in the fund raising and cultural goals of the Assembly. Their reasons for not being members are varied: nevertheless they are a very large group whom we cannot ignore.

During the past year we have continued to develop a spirit of friendship with one another that has not existed for a number of years. I attribute this to the frequency of our meetings, the varied locations of our meetings, the luncheons we share, and the valuable musical and cultural activities we pursue for ourselves and for the Cantors Assembly. We invite all of our colleagues to join with us during the coming year, which promises to be even more fruitful.

Respectfully submitted,

Daniel Green
Chairman

REPORT OF THE NEW ENGLAND REGION

Although our Region had a rather active year, it was not altogether a happy year. In January we were all shocked and dismayed that our beloved colleague and past President of the Cantors Assembly, Hazzan Michal Hammerman of blessed for a proper and dignified Service. After consulting with Hazzan Saul Hammerman and Miriam, it was decided to have Rabbi Manuel Saltzman and Hazzan Samuel Rosenbaum deliver the eulogy. Hazzan Saul Meisels chanted Mizmor L'David and Hazzan Ivan Perlman chanted El Male Rahamim. Hazzan Gerhard Gluck assisted at the interment service.

Life, however, must go on and the Region held monthly meetings. New officers elected were Hazzan Gerhard Gluck, Chairman, Hazzan Harold Lew, Secretary and Hazzan Robert Scherr, Treasurer.

The main fund raising function was a concert by the Beth Abraham Chorale of Dayton, Ohio, conducted by Hazzan Jerome Kopmar. This very successful event was organized by Hazzan David Myers. In March we held our Installation Dinner at which time we paid tribute to Hazzan Hammerman and honored Hazzan Gregor Shelkan as past Presidents of the Cantors Assembly. Hazzan Ivan Perlman was the Installation Officer for the evening. We were pleased to have a large representation of the New England Region plus many friends from various congregations. A program of Cantorial selections by Hazzanim Berkson, Myers and Scherr concluded the evening.

Respectfully submitted,

Hazzan Gerhard Gluck
Chairman

REPORT OF THE TRI-STATE REGION

The Tri-State Region held its first meeting of the year on November 6th, in West Bloomfield, Michigan. It was resolved at this meeting that all subsequent meetings be held in Toledo or Detroit because of the easy accessibility for members. Hazzanim Klein and Fuchs presented a detailed and informative demonstration of Nusah and Liturgy.

We welcomed a new member, Hazzan Paul Kowarsky, Temple Israel of Cincinnati, Ohio to the Region.

We bid our very fondest farewell to our dear friend and esteemed colleague, Hazzan Jacob Barkin as he prepared to retire. His distinguished career was well noted by all with respect and admiration.

Fund raising and ideas for sucessful solicitation amoung congregations was discussed. Hazzanim Leubitz and Meisels will be holding concerts in their congregations this year. (Hazzan Leubitz' annual "Beth Am in Concert" was held March 25th featuring his pre-decessors from that pulpit, Hazzanim Spiro, Goodfriend and Schindler)

Hazzan Saul Meisels, celebrating 37 years in the pulpit of The Temple on the Heights, Cleveland Heights, Ohio, and his retirement this spring, has planned an exciting schedule of musical events commemorating his distinguished service to his congregation and the sacred work of the Cantors Assembly. As a past President, and Chairman of the Publications Committee, Saul has combined all of his extraordinary talents with remarkable fund raising ability and skill to further enhance his superior record of achievements. The final "Cantorial Masterpieces Concert" for Hazzan Meisels will be held June 12t at the Temple on the Heights. It will feature 15 hazzanim who will share in this farewell. We extend to Saul and Ida our heartiest good wishes and fondest hopes for this new dimension in their lives.

Retired members of the Region will be kept on the mailing list and remain as members of the Region invited to all Regional functions. Their active participation, as time permits them, is eagerly sought.

Hazzan Elliot Portner and Hazzan Edward Portner will be the featured speakers at the United Synagogue Spring Conference on May 6th a Adath Israel in Cincinnati, Ohio. They will deal with the workshop theme, "Rekindling the Worship Spirit."

The Tri-State Region has always extended itself in a friendly manner to all new colleagues and looks forward to greeting the new members who will fill the posts vacated by Hazzan Meisels and Hazzan Barkin. May the Almighty grant them and their families His protective care for their devoted service in His name.

Respectfully submitted,

Hazzan Elliot Joel Portner
Chairman

REPORT OF THE SOUTHEAST REGION

The Southeast Region, the fourth largest American Jewish community is yet one of the smallest in number of members in full-time positions. Its activities are many. Maurice Neu, Chairman, Isaac Goodfriend, Farid Dardashti, Joe Schroeder participated in the Biennial Convention of the United Synagogue in Atlanta on the weekend of December 11th, 1978.

The Southeast Region held a Mid-Winter Conference at the Crown Hotel, Miami Beach, on Sunday and Monday, February 18th and 19th. Hazzan Samuel Rosenbaum, our Executive Vice President addressed the meeting and his theme was "The Role of the Cantor in His Congregation and in His Community". Discussion centered on the recruitment for the Cantors Institute, planning for concerts, raising the communities' cultural level. Participants were Hazzanim David J. Puttermann, Saul Meisels and Jacob Barkin.

Because so many Hazzanim are retiring to the greater Miami area, they are encouraged to join the Southeast Region. Retired colleagues who attend our meetings are: Morris Amsel, Emanuel Barkan, Jacob Barkin, Tevele Cohen, David J. Leon, Philip Marantz, and David J. Puttermann.

A number of concerts and solicitation campaigns benefiting the Cantors Assembly were held and are being planned by Hazzanim Maurice Neu, Saul H. Breeh, Eleazar Bernstein, William Lipson, Edward Klein, and Ian Alpern.

Respectfully submitted,

Maurice A. Neu
Chairman

REPORT OF THE NOMINATIONS COMMITTEE

The Chairman of the Nominations Committee, Gregor Shelkan, presented the following slate of Officers and members of the Executive Council. No other nominations having been presented, the entire slate was elected unanimously.

President: Morton Shames
Vice President: Abraham Shapiro
Secretary: Saul Hammerman
Treasurer: Ivan E. Perlman
Executive Vice President: Samuel Rosenbaum

The following were elected to three (3) year terms on the Executive Council:

Mario Botoshansky
Benjamin Maissner
Solomon Mendelson
Morton Pliskin
Henry Rosenblum
Robert S. Scherr
Harry Weinberg

In addition to the Chairman, the members of the Nominations Committee were:

Irving Kischel
Harold Klein
Kurt Messerschmidt
Isaac Wall

Report of the President
Hazzan Kurt Silbermann

Hazzan Samuel Rosenbaum:

There is the well known cliche about presidents, **that** the office makes the man. Like all cliches, this one contains a fair kernel of truth. The presidency does give a man a new sense of perspective, it does open a wider range of activity in which he can become involved. The inevitable exposure must make a president more careful about **what** he does and says, and so, if nothing more, he can appear to be wiser.

But there are other truths about the presidency. For one, the obverse is also true. Often, a good president also brings stature and respect to the office, just as a poor one brings down the prestige and the power of the presidency. This we have learned only too well from our recent national history.

I think that Kurt Silbermann represents that kind of president who has brought to the office as much, if not more, than the office brought to him.

He was a hazzan of substance long before he ascended to the presidency. He was a devoted, observant and concerned Jew, with impeccable standards, outstanding credentials. A hazzan who met and exceeded the high standards required of him by an outstanding congregation. Above all, he was a mentsh, a warm, gentle and contributing human being.

It was inevitable that these qualities should be reflected in his administration, in the way he dealt with problems, in the manner in which he made decisions and in the dignity and stability with which he carried himself.

Of course, it did not hurt at all that he came to the presidency, not out of the blue, but after many years of devoted service in almost every vital area of activity of the Cantors Assembly. He served for a good number of years on the extremely sensitive Joint Placement Commission, both

as a member of the Commission and as its chairman. He brought to that very difficult assignment the same dignity, thoughtfulness and diplomacy that mark his entire life.

As he has often said, that experience is vital to every aspiring president. Service on the Joint Placement Commission, he has maintained, should be a pre-requisite for the presidency. The record of the Joint Placement Commission during his tenure, and during his presidency is a remarkable one, and one in which he had a great share, working together with a small group of dedicated and self-sacrificing colleagues.

Finally, if one needed any further evidence as to Kurt's wit, charm and gracious personality, one would need only to turn to Inge. Would that lady be content with anything less?

Kurt, it has been a joy to serve the Cantors Assembly with you. You have made my task immeasurably simpler and more pleasant. I am, therefore, doubly honored and privileged to present you now to address the members of the Cantors Assembly.

President's Report
Hazzan Kurt Silbermann

It seems that the last six months or the year before I became president passed so slowly and the two years of my presidency went so very fast. One has his dreams, ideas, and visions of change. Yet one knows, that one's own term of office is but a link in a chain of dreams, hopes and desires of accomplishments in the growth and development in our organization.

However, even in two years, changes for the betterment of the Assembly can be effected. Certainly the groundwork of new plans and ideas have been implemented and it will be our task, yours and mine, to bring others to fruition. We can now look with pride at the completion of some of them.

I want to remind you just briefly of two highlights of my first year of office. I spoke of those at length last year. We established then the Cantors Assembly Foundation, our educational and philanthropic arm. I am sure you are glad to know that this is a fait accompli today. The government has recognized the foundation as tax-exempt, and its seven directors met officially for the first time last November.

And during my first year, our Treasurer made order out of chaos. Our bookkeeping and billing are now in good shape. Through the efforts of Hazzan Shapiro, as you have heard from his report, our members cleared up their back dues to the point that less than \$1,000 is owed by our membership in their obligations from previous years.

Now to this year.

One of our most valued committees must be our Publications Committee, under the guidance of Hazzan Saul Meisels. For the works we publish are the legacy we leave for future hazzanim, tools every cantor needs, music that every congregation can enjoy. This year alone, as you have heard, we published: the Urstein Shabbat volume containing nusah for Junior Hazzanim and Junior Congregations, the excellent work

of music compiled by Hazzan David Putterman, and the
Cantorial Art of Hazzan Leo Rosenblueth of Sweden, and of
Hazzan Todros Greenberg.

A very important ad-hoc committee to study placement procedures has been formed. For a number of years we have been concerned about the situation, conduct and status of some of our retired members. What can our organization do, to help make their retirement financially more secure, and yet eliminate unfair practices which have worked to the detriment of the cantorate as a whole? This ad-hoc committee is also looking to improve placement procedures for active hazzanim.

We asked you for a description of the practices in your synagogue as to leadership, practices and construction of services. Your response, and a good response it was, was gratifying and enlightening. Sam Rosenbaum has already spoken about his analyses of your answers.

We newly instituted a Mid-Winter meeting of regional chairmen, a practice to be continued on an annual basis. With this meeting and the visits to a number of regions, which Sam and I made, we were able to talk to representatives of every area in the country. You may have heard that Sam and I attended an exciting two-day regional conference in Los Angeles, where we met hazzanim from all over the West Coast. Sam traveled to Florida, and also founded a new region of cantors from the Toronto area. I attended a meeting of the Connecticut region. It gave us a chance to exchange ideas and thoughts.

Two weeks ago Sam Rosenbaum and I attended a meeting of the Congregational Standards and Practices Committee of the United Synagogue. Sam's prodding over the years has paid off. At last they are discussing a change of wording in the Guide of Congregational Standards on the role of the Cantor and his relationship to his congregation. The results of these discussions and meetings are to be brought to the convention of the United Synagogue for approval next November.

It was a great surprise to me that not more hazzanim availed themselves of the low-cost life insurance plan we voted on at the last convention. I am very disappointed that our membership cannot see excellent values when opportunity is given or cannot look ahead to possibilities and probabilities.

Through retirement we are losing some of our best fund raisers and for the first time in many years, operations of our organization are in the red. I can't urge you and your individual regions enough to organize concerts, and raise funds for the Assembly's work. Two or three or five very devoted members cannot do it all alone. We all must have a stake in our future.

Speaking of the future, we have done all kinds of ground-breaking and ground-laying. This year a youth commission was organized under the chairmanship of Sol Mendelson. We are already seeing tangible results by being consulted by the Ramah Camp office to upgrade the music at their camps. Perhaps in this way we can bring proper traditional music into those areas where nusah has been replaced by ditties and tasteless music, all in the name of ruah. Sol will report at a future date in detail on the activities and plans of the youth commission.

I am happy to report that the Cantors Assembly is recognized as the spokesman for the Cantorate in America. A month ago I represented our organization at the meeting of President Carter's Commission on the Holocaust, to testify on the music coming from the deathcamps, and how to memorialize those horrible events musically. Sam Rosenbaum has written a comprehensive report to Congressman William Green of New York, chairman of this Commission.

So you see, we have made progress in the past two years. I want to take this opportunity to thank those, whose contribution and help have made my two years as president enlightening, pleasant and successful.

REPORT OF THE EXECUTIVE VICE PRESIDENT

Hazzan Samuel Rosenbaum:

"Surviving Future Shock"

I would like to talk with you tonight about the essence of our calling. About the core, the center, the focus, the heart from which all other duties, privileges and responsibilities flow. I want to talk about the *sh'lirut* which we call hazzanut.

I think that any hazzan, of whatever sect of Judaism, who does not see himself as the bearer of a sacred mandate to lead his congregation *to* prayer and *in* prayer may have serious questions to confront about his life and his calling.

Hazzanut is a sanctity of Jewish life. It is intimately and eternally bound up with the mystical, mysterious process which we call prayer. It is both the message and the medium of the mirror to which we hold up our souls. It is the sacred crystal through which we can see the world as we want, it to be. It is the window through which we can call out in pain or in joy to our Creator. It is the light by which we may, in a rare moment of incandescence, catch a glimpse of Him who is the Hearer of prayer.

And like the condition of all things, the condition of the state of prayer is changing. Historians like to be able to pinpoint the exact moment when great events first began to take shape. They tell us that the year 489 marks the beginning of the downfall of the Roman Empire, or that 1742 marks the beginning of the Industrial Revolution.

That may be, but it is quite probable that people living in those times may not have been aware that they stood at a crossroad. For them, life did not seem to be undergoing any radical change. It is only in retrospect that we can point our finger to one particular date on the calendar and say, "That day is when this or that era in human history came to an end and a new era was begun."

So it is with us. We are not aware that we are at a crossroad; perhaps we have already passed that point. But if we are at all sensitive to developments in our profession we must be aware that changes continue to take place, that in our time, these changes have begun to proceed at an ever-increasing rate.

It would seem appropriate, therefore, to talk about hazzanut, about prayer, about a life devoted to sanctity, and about how we feel about these things, here in the last quarter of the 20th century.

Those of you who saw the recently honored war film, "Coming Home" will remember a very telling scene of which I would like to remind you.

A brave Marine captain leaves for Viet Nam as for a glorious adventure, firmly convinced that our country is in the right, prepared to make every sacrifice to bring the war to a successful conclusion. After a few months in the thick of the battle, he gets a few days away from the fighting and his wife joins him for his R & R in Shanghai. She finds him changed, disturbed and uneasy. He has gnawing doubts about the rectitude of America's position. He is filled with revulsion at how brutalized he and his men have become. He is certain that she can never understand, just as he had not really understood until he was in the midst of it. She tries to tell him that the war was being reported nightly on TV and that she knew what it was like.

"No," he tells her, "TV shows you what it is. You will never know what it's like."

Like the unhappy Marine captain, we may know what the situation is, but we need to talk about what it's like. How we feel about what is happening, how fulfilling and how meaningful is our calling for us, for our families and for the families whom it is our responsibility to serve.

While my position may expose me to more data on this subject than the average hazzan, I did not want to jump to any conclusions based on my own experience in Rochester, overlayed with a heavy dose of the troubles of colleagues who call with all too great frequency to share their problems and to talk them out with me.

And so, on January **19**, I wrote to each member of the Assembly asking that he: "write a one-page report on what has happened to the liturgy and the music of the Friday evening and Sabbath morning services. What omissions, if any, are made? What replaces the omitted prayers? What is the effect of popular Israeli-hasidic folk material on the music of the service? Who participates in the service: Hazzan, rabbi, bar/bat mitzvah, junior cantors, children's choirs, professional chorus, etc."

"In short," I concluded, "we would like to know, as clearly as possible, the nature of the services as they exist today in the Conservative Synagogue."

As you can see, I did not prepare the usual "Check the box" survey, requiring only a "yes" or a "no." That may be alright in determining which brand of peanut butter you prefer. But our concerns are matters requiring careful judgment, which often cannot be reported in one-word answers.

A yes-no survey, or one requiring short answers to very specifically framed questions creates an atmosphere of what the lawyers like to call "prior restraint." That is, before you can ever answer the question, your area of response has been circumscribed. Questions like : "Do you have a Friday night service; Yes or No? Do you repeat the Shaharit Amidah; Yes or No?" do not give you any room for explanation and in our case would have given us very little useful information.

I am taking the time to explain all this because I want you to understand how to evaluate the answers, or at least how I evaluated them.

We have a membership of some 380. Well over 120 are retired, some 20 are in the last year or two of their careers and are even slower than the average to respond. Imagine my surprise, and delight, when I received 108 responses. Roughly one-half of the men most involved in hazzanut, with a great preponderance of younger members.

And the responses!

It was as though I had touched some secret sensitive point in the minds of our men, and the answers poured forth in a flood. Not only in numbers, but in content. Very few were satisfied with a one page answer; most wrote at least three pages: one fine letter ran to seven pages.

Almost without fail every respondent expressed gratitude for the opportunity to share what he was doing, what he was suffering or what he was enjoying. We do not realize how starved we are for the opportunity to talk shop, to compare notes, to tell someone who will listen how it is with us, what it is like with us, and how we long to hear from others how it is with them.

If we learn nothing else, we must learn this: Somehow, we must make such opportunities available in greater number. I know most of us meet on some regular basis with regional colleagues. But I have the feeling that those meetings are, necessarily, organizationally oriented and structured. What is needed are additional settings for informal small group discussions. Such get-togethers may result in something worthy of being passed on to regional and national attention. Whether the discussions are fruitful or not, they will provide

something equally important: a low-key opportunity for a man to tell a friend what is in his heart. It is in such quiet moments, when the ego is put aside and the need to maintain the professional mask of imperturbability comes off, that the real truths in our lives can emerge.

The older I get the more I understand the nature and meaning of Elijah's discovery of God; not in the wind, nor in an earthquake, nor in the fire, but in a still small voice.

We have been taught that Elijah will appear to announce the coming of the Messiah. But the Midrash adds an interesting note:

Elijah will not come to the world, our sages say, all at once, with a great trumpeting noise. The doors of the world will not be flung open to welcome him.

Elijah will come to a hidden city which no other city knows. He will speak, not before gathered throngs, but to one person at a time and he will not know that any other person has been spoken to,

When Elijah has convinced those to whom he has spoken, then the Messiah may come.

If we take upon ourselves Elijah's assignment, even if he doesn't appear, perhaps the Messiah will come.

Now to the results.

From what I have already said, you must understand that I have no hard figures to give you. So many do this, so many do this. What I can give you is the sense of what is happening. The feeling or impression I have gotten from reading your letters over and over again. The facts are there, but the situation in each congregation is unique and special, as is every human being and it is difficult to catalogue or categorize them. But careful study does bring out a pattern, a pattern that emerges, dimly at first, like a Polaroid print taking shape. And it is on that emerging pattern that I can report to you.

I. What is the nature of the Sabbath eve service?

Two services are reported; the traditional *Kabbalat-Shabbat Maariv*, held presumably at sunset, and the late Friday eve service.

Most traditional sunset services are just that, traditional. In the larger congregations a *hazzan-sheni* or an adult layman officiates. In some, the *hazzan* officiates. When he does, it is generally in a straightforward *baal-tefillah* style, with the same kind of chant-accompaniment by the worshippers familiar to an orthodox service. The congregation may join in *L'cha Dodi*, *V'Shomru*, *Kaddish* and *Kiddush* in addition to the formal responses.

In some congregations the sunset service is led by post-bar mitzvah youngsters who have been trained singly or in a group to chant the traditional service. What differentiates these *baalei tefillah* from the layman or *hazzan sheni* is only the difference in age. A number of hazzanim report that they may invite a bar mitzvah to chant that service. The general feeling is that *Kabbalat-Shabbat-Maariv* is one service which was traditionally led by laymen, and that there is nothing new or disturbing in what they are doing.

The late Friday evening service, which was Conservative Judaism's response to the socio-economic conditions of Jews in the 30's has noticeably deteriorated in the last ten years, in number, in content and in importance.

At its height, the late service was held each Sabbath eve from the end of Sukkot to Passover. The hazzan, assisted by the professional or volunteer choir, officiated. For the rabbi, it was the occasion when he delivered his major sermon of the week.

When the ceremony of bat mitzvah became popular, the more traditional congregations celebrated these on Friday evening. Because the basic Sabbath eve service is relatively short, and because the time when it is held, 8:8:15, 8:30, immediately following a hastily eaten Sabbath meal, the service had to be limited to no more than an hour or an hour and a quarter. What with the sermon and the Bat Mitzvah ritual, the time left for *davening* gradually shrank. The service deteriorated slowly from a praying continuum that ran with few interruptions from *Barchu* through *Kiddush*, to a put-together series of prayer-like items in which the hazzan gradually became a lesser and lesser participant.

As the vogue for more participation in the leadership of the service by the bat mitzvah grew stronger, both the formal sermon and hazzanic chant had to give way.

By now, where the later service still exists, the bat mitzvah has taken over much of the bits of the service. It cannot be called "davening," because it is as far from that as painting-by-number is from the Mona Lisa. The hazzan is reduced to "doing one cantorial solo." To my mind the cantorial solo in this context is not "davening," it is not an act of a *sheliah tzibbur*. At best, it is the act of a sacred entertainer. Reading between the lines I gather that some men delude themselves into thinking that they are davening when they "do" the opening hymn, the one cantorial solo and lead in some Israeli or quasi-hasidic tunes, a mish-mash which may or may not have any relationship to the *matbeah shel tefillah* of the Sabbath eve service.

Some men are terribly unhappy about this, One colleague writes, after describing such a service:

"I have never put this down on paper before. I am angry and frustrated by it. I am rendered powerless to correct it. At this point, after many years here, I find it difficult to leave the creature comforts offered me and mine and therefore I remain here looking for an opportunity to return to our more musically creative services of the past."

Yet. another colleague, from the same state, writes:

"Your request for a survey of liturgica encroachments is interesting and to me somewhat amusing . . . I find myself inviting encroachments. People learn by doing. If making Kiddush in the synagogue will lead a bar mitzvah or his father, to make Kiddush at home, let him do it! The more *nusah* and the more *hazanut* the members of our congregations know, the more valuable they are to the cantor. If we encourage lay participation instead of "hogging" the *amud* too much, the lay *Baal Tefillah* will be more likely to live on — and with him the synagogue service as we know it ."

it would have been helpful had this colleague sent along an outline of his services so that we might know what he means when he speaks of "lay participation," and what he does, but he did not.

Another her colleague, whose services have remained reasonably untouched by the kind of changes I described above. feels secure for the moment, but adds:

"With the general trend in many other congregations to abrogate the traditional role of the hazzan, there may come a time in the future when I will also be questioned on the role of the hazzan. As of now, however, I feel fortunate in that I am completely in control of the situation and I hope that it will continue."

Not all the men articulate their feelings as explicitly and you have to learn to read between the lines. I would say that we are divided about two to one. For every hazzan who seems pleased at the way things are', two are not.

So much for the participants. What about the quality of the service?

In most cases, where there is some kind of choir, the music is not much different than it was thirty years ago. There are exceptions. These are mostly in the larger, more affluent suburban, smaller city congregations, who are, again for the most part, served by superior hazzanim who devote time and effort and have the budget to prepare music for the service that is of a high quality.

One that suggests variety and shows a real attempt to create the difficult synthesis of good music and prayer.

But in the majority of cases reported, what has happened is best described by our colleague, Cantor Stephen Richards, Editor of Transcontinental Music Publications, in an article which he has sent me for publication in the June issue of the "Journal of Synagogue Music." He speaks primarily of Reform congregations, but the responses I received lead me to conclude that his assessment holds true of our congregations as well:

"Many congregations have tried to stimulate active participation in worship by converting the sanctuary into a camp, where song-leaders have been so successful in involving young people in singing together.

"Everyone stomps, or claps, in an effort to recapture their youth and the aroma of pinetrees. The hazzan is replaced by a song-leader, or struggles to imitate one. The rabbi tries to act an example for the congregation and sings loudly. The organ gives way to the guitar, or even worse, is re-registered to imitate the guitar or accordion."

Our congregants have gotten it into their heads that so long as a song has a Hebrew text, it is somehow a sacred song and appropriate for inclusion in a prayer service. Camp-fire songs are meant for camp fires. Zionist songs for Zionist events. Hasidic tunes are for hasidim.

If someone wants to experience the ecstasy of a hasid's dialogue with the *Ribbono Shel Olam* let, him live like a hasid, let him believe in the Rebbe, let him rule his life by the standards set by the Rebbe. The ecstasy of the hasid is internal, it grows out of faith. Faith does not grow out of ersatz ecstasy. One does not learn to play the violin by imitating Itzhak Perlman's physical hand and finger movements. Those are the result of a lifetime of devotion and study and practice. Would-be hasidim should take note.

It is not only the quality of the music that I lament, but the death of prayer that this music must in the end bring about.

In Hebrew, *lehitpalel* is in the reflexive mood, derived from *palol*, to judge. Rendering it in the reflexive makes of prayer an act of self-judgment, self-evaluation. Prayer is a mystical process into which one does not go cold. Prayer is a state of mind to which one comes by gradually dropping off the burdens of the environment and losing oneself in thought and meditation. Our tradition is wise. It does not rely on us to improvise stimuli to meditation.

It has provided us with a prayerbook, a prayerbook that sees the world in constant need of repair, in constant need of the human touch to make peace, to erase poverty, injustice and oppression, to provide sustenance, to offer love and forgiveness and an opportunity for repentance. A prayerbook that sees man in all his potential and yet recognizes his imperfections, that acknowledges the Master of all Creation, yet invites man to become a co-worker with Him in renewing creation each day. A prayerbook that knows how to praise God and the works of man.

To understand this we need a spiritual atmosphere that matches the grandeur of the issues. *Hevenu Shalom Aleichem*, *Hava Nagilah* and even *Yismechu HaShamayim* will not measure up.

But we live in an age where humanity does not seem concerned with these issues, and perhaps for that reason we chose *Hava Nagilah* rather than a prayer from the prayerbook. Ours is a time of extreme narcissism. We spend most of our waking hours looking at ourselves in the mirror, taking our medical, emotional, social, sexual and cultural pulse every hour on the hour. Interested in neither the past nor the future, the commercial vendors of nostalgia can package it and sell it to us with ease.

My responses indicate that the synagogue is not immune. We are as much on the run from reality in the synagogue as we are in the home or in the market place. Our voices grow daily more strident, our needs more exotic, our concerns more limited to what satisfies and glorifies us, our lives more hedonistic, our roles more confused, our families more divided, and ultimately our mental institutions more overcrowded.

II. The Sabbath morning service.

If I had to generalize, I would say that the service is either very good or very bad, if you define "good" as well attended, generally led by the hazzan and where the ambiance is that of Jews at prayer. By "bad," I mean, poorly attended, led by an assortment of adults, junior cantors, bar mitzvah's, etc.; and most important, where you do not get the feeling that this is a prayer experience in which an intelligent and reasonably knowledgeable Jew can become involved.

The Sabbath morning service seems to be generally a more traditional one, perhaps because the more traditional and observant Jew is likely to attend.

Most colleagues report a bare minyan attendance when there is no bar or bat mitzvah.

Here the *matbeah shel tefilah* is adhered to a bit more consistently, at least in outline. There is some form of *P'sukei d'zimra*, from their entirety all the way to one or two paragraphs. The liturgy from *Shokhen Aduntil* the *Amidah* is almost always left intact.

The more traditional congregations repeat both *amidot*, but even there we have signs that on occasions the repetition of one or the other *amidah* is omitted. In a good percentage of congregations the omission of the repetition of both *amidot* is automatic.

The question of the participation of the bar mitzvah was answered in many ways. A number of men reported proudly that they lead the entire service, but that *some b'nai mitzvah* could chant *P'sukei d-zimra*, the Torah Service, (*Ein Kamocha*, etc.) and the conclusion of the *Musaf* (*Ein Kelohenu, Adon Olam*). It rarely failed, however, that a respondent would add — shamefacedly, or as an afterthought, that there were *b'nai mitzvah* who were permitted to chant as much as the entire service. But, the colleague usually added, under his designation and direction.

The more traditional congregations reported larger attendance and more of the service led by the hazzan. As the traditionalism increased, the bar mitzvah participation in *tefilah* decreased in favor of the hazzan. In all cases bar and bat mitzvah candidates were free to read as much of the Torah and the Haftorah as they could manage to learn. No one reported that *b'nai mitzvah* read the entire *sidrah*, but I know from other sources, including my own experience, that this is an option open to the bright student, and also to one who comes from a more traditional family.

There were also a good number of hazzanim who reported that they trained and used junior choirs on Sabbath mornings to assist in the service, and perhaps, to increase attendance.

Attendances ranging from a struggling minyan to over one thousand on an ordinary Sabbath were reported. These figures increase with the traditionalism of the congregation. It is of some interest that none of the congregations (of those reporting) that are known to be left-wing and willing to experiment with new prayer techniques and formats reported any remarkable attendances. There were no comments at all on the effort on attendance, if any, from granting *aliyot* or minyan-membership status to women.

If you were to ask me to describe an average Sabbath morning service from the survey, I would say that it is one in which the traditional *matbeah shel tefilah* is followed, although some individual *tefillot* may be omitted. At least one *amidah* is not repeated.

A bar mitzvah can, and usually does officiate for up to one half of the liturgy.

I gather that there is still some sense of prayer continuity and that very little outside material is added, except perhaps some special readings by the rabbi for special occasions.

Insofar as the music of the Sabbath morning service is concerned, all colleagues report a strict adherence to *nusah* in their chanting. In the few cases where there are choirs, the music is predictably of the Sulzer, Lewandowski, Nowakowski genre.

What is still a great unknown is the nature of the tunes used for congregational singing. Many colleagues report singing some "Israeli and hasidic" tunes, whatever these may be. All claim to have developed considerable congregational singing, but with little indication as to the kind of melodies favored by the hazzan and congregation.

There you have such facts as I could filter out of the over 100 responses which I received. The purpose of the survey was to get a reading on where we are at. No, we are not at a cross-road, nor are we in a crisis. In an ever more quickly changing world it is appropriate to take time, every so often, to get a reading on where we seem to be heading. After due and deliberate consideration we can decide whether a mid-course adjustment is necessary, whether we have moved badly in the wrong direction, or whether we are on course and we need only nod our heads approvingly and go right on doing what we are doing.

To come to any decision regarding how true our course is, we must look to the past. Not because it helps to predict the future, nor because it is necessarily a good guide on how to live in the present, but because it is a standard against which we can determine who we are, where we are, how we got here; and most important, to learn from the past what is lasting and what is a flash in the pan.

Because ultimately, for reasons of our individual uniqueness, we will each have to evaluate our own progress and determine our own future conduct, our discussions must necessarily be personal and subjective. And I believe that this is as it should be.

Perhaps, in earlier years, I might have been more certain that I could speak for and to a broad entity called Conservative hazzanut. The longer I live the more I realize how impossible that is. I really can speak only for myself. If you find my opinions match yours, then you might consider acting as I plan to act. If they differ from

mine, remember that I am not licensed to predict the future, and your guess is probably as good as mine.

I hope that such an uncontroversial stand will not be interpreted as a waning of either courage or energy, but rather as a slight increase in wisdom.

Let me then share with you my feelings about the survey.

Hazzanut, the art of leading a service, is at present for many hazzanim, at a low ebb. I, personally, feel — about myself — the exact opposite but I cannot overlook the very real fears and doubts expressed to me in the survey.

I think, however, that many of my unhappy colleagues are unhappy for what are ultimately the wrong reasons. They are unhappy because their “exposure,” their “visibility” has either been reduced or is in danger of being reduced. I can understand this, and I can appreciate that any leader who wants to lead must have an ego, and must be “visible” and “exposed” if he is to succeed.

But I am afraid that this complaint cannot be successfully defended to a concerned layman. It is too easily summed up as an ego- trip. Even some of our colleagues alluded to that danger.

I am concerned when a hazzan is not given an opportunity to practice his sacred craft. Not because his feelings are hurt, but because if it is allowed to continue, intentionally or not, the ancient and treasured special kind of Jewish prayer will die. Jews can only pray, really pray, in the mesmerising age-old *sprich-stime* chant tuned by *nusah* to the calendar, expanded or contracted, simplified or elaborated upon by reason of the condition of the *davener'ssoul*. To daven, to put on tallit and tefillin and to recite *Shaharit*, whether in private at home or in the company of others in the synagogue is to set in motion a whole syndrome of activity: reading, remembering, chanting, singing, swaying, a mystic casting off of the here and now and an inevitable mysterious union with the past. For me, remembering and the reunion with the past are strongest when I daven, whether at the *amud* or at home, and as I grow older that magnetism, that pull of the past to be remembered, grows stronger.

When a Jew davens with a skilled *baal tefillah* these evocations come more easily, more beautifully, more spontaneously. That is what I consider my task to be. If I am not permitted to perform my task, how will my congregants even know how to daven? In the past, they could learn from a father, a grandfather, a neighbor, even a pious *melamed* or rebbe. Today, there are few pious *melamdim*; fathers and even grandfathers stumble over *aliyah brakhot* at chil-

dren's and grandchildren's bar mitzvah's. Where will the young generation learn this act, this skill, this precious skill, if not from us.

If you have any doubts about my evaluation, let me pose one question. You all have seen Jews *shok'l baym dauenensway* in prayer. If you want to know whether what is going on in a synagogue is *daueninger* worship, look to see whether anyone *shokl't zikh*. I'll wager no one, not even the most loyal cong-regant, *shokl't zikh* while reading Page 18 in the Siddur: "True and certain it is that there is one God, and there is none like unto Him."

So it is prayer and not exposure we should focus on. I have some thoughts on how we might proceed, but I would like to save those for the discussion.

What about hazzanic style?

From what I have already said in the first part of my talk, you may have gathered that I think very little of the aforementioned "cantorial solo." It sits like some exotic creature in the midst of a mundane setting. No matter how beautifully chanted, can a real old-fashioned recitative, or even a modern imitation of an old fashioned recitative have any meaning for a listener (not *dauenener*) who does not understand the words, either the literal and the implied meaning. Perhaps the time could be better used for some other form of hazzanic skill.

Where there is no core of *daueners* in a synagogue the hazzan must find some way to educate his congregants, young and old, to bring them up to a level of understanding and appreciation from which point they can be moved by a *Hashkienu*.

In a talk given at the second annual Cantors Assembly Convention, February 1949, Adolph Katchko, made a point which is worth repeating:

"It is of special importance in the modern Conservative and Reform congregation that the Hazzan make an effort to utilize the correct *nusah* because in these synagogues where the Jew is skilled in prayer and accustomed to pray *b'kol rom*, out loud, the prayer has already been "*davened*," its *nusah* enunciated by the *daueners*, before the hazzan gets to it, and the hazzan can hardly sing another *nusah*. But in the synagogues where there is no prior *dauening*, where the congregation is largely a silent one, it becomes the duty of the hazzan to be secure in his *nusah* and not stray from it. Otherwise, there is the risk that many of our beautiful traditional melodies may be forgotten because of disuse.

"A beautiful voice and talented singing are by themselves not sufficient to arouse the spark of religious emotion. More than a

voice is required for that. It is the authentic *nusah* that must go with the voice, because deep down, even in the most reformed Jew there glimmer sparks of *nusah* here and there, which only the hazzan can hope to revive."

What the survey says to me, in a general way, is that some of us have drifted in prayer style, in content, in our sense of liturgical propriety away from the foundations on which hazzanut evolved. We have come almost full circle away from an authentic hazzan-congregation relationship and have put something ersatz in its place. Maybe we need to reexamine our tendency to give in too easily to a popular, catch tune because we know it will make a hit.

Not too long ago we were all convinced that Sheldon Harnick and Jerry Bock who wrote the music and lyrics to "Fiddler" had managed to create a new folk-song in our time. There was not a Jewish wedding celebrated anywhere where "Sunrise-Sunset" was not heard. If not in the service then certainly at the dinner that followed. Like it or not, we thought, here was a "traditional folk song" created right before our eyes. Yet today, it is rarely heard. But "*Oyfn Pripitshok*" by Mark Warshawski remains a living classic.

Today you won't get an argument when you say that "*Oseh Shalom*" is a modern *mi-Sinai* tune, created in our own day. Hardly a service where it is not heard. But it, too, will fade, while Sulzer and Lewandowski remain popular, even with younger congregants who did not grow up in a German-Jewish congregation.

I think that this should be a guide in choosing congregational tunes, choir music, hazzanic chants, etc. I know this seems to fly in the face of everything some of us who have preached contemporary music have been saying. But circumstances change cases.

Our congregations are not all peopled with vulgar, selfish illiterates. There is a growing number of young marrieds who are graduates of Hebrew camps, who have had a Hebrew education, who do have a warm feeling for Judaism and who are, person for person, a good 100% more cultured and educated than were their parents.

Strangely, you will not find them in the ultra-liberal wing of your congregation, but in the traditional wing. They are in the synagogue because they are seeking an oasis of serenity, a focus for spiritual meaning in their lives, a remembrance and revival of the way things used to be.

You see it, this desire to be old-fashioned, somewhat exaggerated, in the far out fashions and fads of the young.

There is, too, a growing body of retired people, people with more leisure time. I'm not including here those who move from

their home-town to Floridian or Californian retirement centers, but those who remain close to their roots. They, too, are seeking a spiritual quality in their lives and they hope to find it in the synagogue. We have over 100 such men and women who attend every lecture, every class, every service. Obviously, they find something satisfying there. These two generations, each in their own way, are looking for support, for self knowledge and emotional and religious security in the synagogue.

They come in search, if you will, of the past, of nostalgia. Instead of ersatz, why not try to provide a genuine response. If they are interested in the past, why not give them the tried and true.

And to my dear friends, the composers of contemporary music, the protagonists of moving with the times philosophy, I say: "I'm sorry. For the moment I must ask you to step aside. Before our people can deal with new and innovative things they must be at home with the traditions of the past.

I know you will tell me that I am not being realistic. That if it is true that we face highly educated and sophisticated congregations, how can we expect them to turn back the clock when they enter the synagogue? How can we ask a Thursday night Philharmonic concert-goer to scale down his musical tastes from Ives and Schoenberg to Sulzer and Leuandowski and Goldfarb when they come to the synagogue on Friday night? I used to ask that question myself.

I think I can do that because Friday night is *Shabbes* and all that the word evokes, and Thursday night is concert night. I look for different things on each of these nights. I have even made peace with the idea that we do not have any Beethovens or Mozarts or Handels in Judaism. We know why we don't. The *goyim* never permitted us to have them. But certainly we have had a whole century of freedom in which to catch up, why haven't we caught up?

Maybe it is because the Jewish people in its wisdom, finds that music, beautiful as it is, irrelevant to *davening*. It is good to listen to but you can't *dacen* to it.

Perhaps, in some years, if the younger generation of which I spoke is not sidetracked, if it matures in its Jewishness and in its knowledge we may have to reconsider, but for the moment, it is time for nostalgia. Let us give them the genuine thing.

Finally, what about the kids? What is our responsibility to them? Are they a threat?

I think we owe kids everything we can reasonably give them. Most of them are deprived of a Jewish home-life, of Jewish inspira-

tion and of a Jewish perspective. Of course, they should be taught to *daven*, even with a *nigun*. But taught to *dauen* as any layman in by-gone years could *daven* — as a layman. I do not think, that they should be taught to be hazzanim — unless they aspire to that. In which case they should be directed, at the proper time, to the Cantors Institute.

I know that we are caught in a dilemma. On the one hand parents and rabbis push us to place the kid at the *amud*, and we know that for many of them this is the first and last time they will be there. On the other hand, should we really fear the competition of a well-trained young boy hazzan? And as a matter of fact, how many of us were not at one time, boy-hazzanim?

If the training of children to officiate as a hazzan is required of us, I am speaking now, not of *davening* as an ordinary Jew — if we must, then we must make the requirements of sincerity and preparation for kids as high as they are for anyone whom we would invite to occupy the *amud*. This will serve two purposes. It will discourage the dilettante and will improve the service and the prayer.

No, I do not think we have anything desperate to fear from boy-hazzanim. We have more to fear from fearful and short sighted hazzanim who do not know how to deal with an issue before it develops. The wise hazzan will try, as diplomatically as possible, to hold off indiscriminate granting of permission for boys to officiate. By coming in with some reasonable plan beforehand, a solution can be found on terms more appropriate to the needs of the congregation and the needs of the hazzan.

I know that I have not dealt at all with, or examined or discussed the critical forces which many hazzanim believe are responsible for the changes which we have found in hazzanut. This is not by oversight but rather because it was not within the scope of the survey, although it did creep in through comments and through reading between the lines. I am, of course, speaking of the role which rabbis and synagogue governing bodies have played in bringing about the situation which exists. It is also not possible to deal with all the sociological, economic, demographic, theological and philosophical ramifications of this complicated subject in one session. The aim of the survey was to focus on our own contributions to this state of affairs. While the other issues must be dealt with, it was our feeling that we might better first get our own house in order, get our own perspectives straight and our own priorities sorted out. Since a good number of men are pleased with the way hazzanut has developed these last ten years, it is obvious that they do not

feel put upon and that they have had a hand in bringing these developments about.

This may cause some dissatisfaction with those hazzanim who feel deprived and who are opposed to things as they have developed, but I learned from a concentration camp survivor that the first order of business for him and for those who suffered with him was to survive. The very act of breathing in and out was in a very real way an act of resistance to those forces whose explicit intent was to snuff out their lives.

Fortunately, we are not in such a situation, but I think the lesson we can learn is well taken. If, indeed, there are those in the American Jewish community who are jealous of the stature of the hazzan and for their own reasons would rather see him reduced to that of an ordinary employee, then the first duty of such a hazzan is to survive as a hazzan. So long as hazzanim remain in place and are considered klei *kodosh*, and do have a part in leading in prayer then there is still the hope and the possibility of one day returning *hazzanu t* to its proper place. We have seen greater miracles come to pass.

We must not be discouraged.

DISCUSSIONS

HAZZAN CHARLES DAVIDSON

We are aware that times have changed. The signs are clear **for** those who know how to look. The guiding principles of secular America seem to include: instant gratification, “me-too-ism”, instant appeal, short-term high interest speculatives, an unstable and frightening economy, the spectre of a world winding-down without adequate fuel.

In the midst of this confusion, religion seeks to justify its existence. To many, its relevance in a secular age is still moot. Organized religion remains at a low point in all denominations except those of the fundamentalists and “born-again” evangelicals.

In addition to trying to justify its existence, Judaism seeks to maintain at least a status quo while teaching the values **and priorities** of the *mitzvot* to a rapidly declining American-Jewish population, decimated by inter-marriage, a low birth rate and blasé disinterest.

Schweitzer claims that “in age of sophistication, religion disappears entirely.” It would seem today, that many see religion as a medieval concept no longer important and for which they have substituted secular surrogates — and yet, people and their needs are basically unchanged and still want to actualize themselves as human beings. Religion has sustained the souls of men for 4,000 years. The fundamental concepts which have pointed the way toward greater moral sensitivity in the past are still valid and **are** needed to refute and counter balance the narcissistic secularism of our time. As hazzanim by choice, with the obligation of service to God and a people, we must function within those parameters.

Our Executive Vice President is blessed or cursed with an acute awareness of cause and effect. He understood the religious and sociological waves of change throughout the past decade and the changes, voluntary and involuntary, which resulted from them. With others, he foretold the confrontations of the 80's and has been a constant reminder to us, repeatedly and consistently, of the changes in our communities and our lack of response to them over the years. He outlined the general areas of concern as far back as the 1960's and begged the cantorate to respond to problems, then in their infancy:

- I. The lifeless quality of many worship services.
- II. The disappearance of Jewish musical authenticity.
- III. The abandonment of Jewish values generally.
- IV. The disinterest of synagogue leadership in providing a spiritual oasis when that effort came into conflict with "financial accountability."
- V. The lack of incentive for Jewish music creativity.
- VI. The continuing conflict between synagogue professionals, particularly in terms of "livening-up" the worship service.
- VII. The deterioration of the position of Hazzan.

Do you remember hearing the following?

"Somehow, as individuals, we have become bogged down in the daily grind. We are so involved with personalities, salary, status, working conditions, insurance and retirement that we rarely have the time or energy to think about anything else . . . the cynicism with which many of our generation are so dangerously infected seems to have captured us as well. Somewhere along the line we seem to have given up the future."

These quotations are from "Epitaph for Jewish Music?" printed in the September, 1968 issue of "*The Journal of Synagogue Music*." This article appealed to the cantorate in particular and the Jewish community in general to rescue Jewish music creativity from what Samuel Rosenbaum felt was a short-lived revival soon to come to an ignominious end.

He said that plagiarism in a true sense was being practiced on a large scale by those who saved a few pennies reproducing music on a copier rather than by purchasing it. "In trying to save money in this fashion," he stated, "we are actually saying to our congregations that Jewish music doesn't deserve serious budgetary consideration, that it is not worthy of a full budget and that we, as practitioners in the field of Jewish music, do not understand, or do not care to point up the importance of working with proper materials." He might also have added that it deprived publishers and composers of rightful royalties and recompense for the increasing costs of publishing. Without those returns Jewish publications could not be sustained nor would younger, talented composers become interested in the field of Jewish music.

Well, that was the prophecy. What of the here and now? How have we, as guardians of Jewish music, helped with the projected problem? Judging by the results we have done poorly. For practical purposes, Jewish music publishers have disappeared. In terms of composers of Jewish music still alive in America; 6 are cantors, 6 music directors (4 of whom are retired), 2 are musicologists or teachers on a college level. The rest are active in other fields. Of the above, only 15 still compose for the synagogue, none are younger than 30, 4 are between 30-40, 2 are between 40-50, 13 between 50-60, 8 between 60-70, 2 between 70-80 and 2 over 80. The prophecy is fulfilled. (JWB Music Summary, 1978, Steven Richards)

Hazzan Rosenbaum accurately described the future pattern of many services when in 1967 ("Journal of Synagogue Music," September, 1967) he said: ". . . the congregation sits uncomfortably well dressed, faces fixed, eyes shallow . . . waiting for the Rabbi to tell them it is time to pray. The Rabbi, Cantor and choir are finally in their appointed places as they perform solos, duets, trios and ensembles, but the hum of congregational prayer, the surge and breath of prayer are frozen as if in a far away wasteland. Once in a while the congregation joins in a perfunctory response, or reading, or tune, but these are only barren islands scattered over a vast sea of indifferent emptiness. But the prayer we so desperately need, lies deep in the untouched recesses of the heart."

What has happened in these ensuing years? How have we and the synagogue met the challenge? Did we recognize a need for change from "solos, duets and trios?" Do our services now reflect a discernible quality of life or sense of prayerful dignity? Have we been able to lead that passive unresponsive congregant to active prayer?

And the congregant. Who is he? Where does he come from? Who influenced him positively or who helped to "turn him off"? If we are the musical strings he is our sounding board. His song must be our response.

Twenty years ago, this Jew was a teen-ager, probably in a Conservative synagogue. He was fashioned by the Conservative Movement, molded by his teachers and now is either predisposed against Institutional Religion as he understands it, or feels comfortable enough to function within it. If the service he was exposed to came through as a meaningful and sincere one, he may seek

a similar religious experience now. He will be in favor of his continued study of Jewish materials if he was so influenced as a youngster or he may still remember a poor introduction to Jewish learning presented by an apathetic teacher or unconcerned principal or Educational Director. The institutional budgetary problems of the times that have prevented the creation of a large cadre of competent, involved and dedicated Jewish educators continue to increase with a further deterioration of the synagogue school. Jewish communal astigmatism remains a serious problem!

Our contemporary congregant may remember "his" Rabbi and Hazzan with love and respect but only if they were free enough to show him the same; or he may not have been personally touched at all by distant and lofty kley kodesh. How often in the past years have many hazzanim been more interested in their own performance at the *amud* to the complete neglect of the inter-personal relationships that are so long lasting and meaningful in terms of "life with people." Rabbanim, hazzanim, educational directors, executive directors, have all neglected the obviously human relationships, heart to heart, face to face, soul to soul, the close kinship each human being needs and seeks, and which are so necessary to cement the Jewish value-scale, which includes music and *t'fillot*.

If you consider this portrait as exaggerated, nevertheless, it is too close to reality for comfort.

On the other hand, many younger Jewish families are experiencing a real desire for commitment and for an involvement in the ritual of worship — and many of them are without an adequate background. They confront us with their presence. What is our response to them? Do we stand by without serious thought to their development? Do we shut our eyes and ears without comment as they absorb direction from those ill-qualified to do so? What is our reaction to obvious liturgical improvisation, short-cuts, easy to sing banal melodies, lack of proper *nusah*, indeed to a complete lack of understanding of the tradition of prayer modes. How do we respond?

Other younger congregants, quite conversely, feel no need for prayer, no need for Hebrew as a skill, no need for ritual in any sense. What is our response to them? They also confront us.

And . . . ah, for the old familiar sound of *davenen* — for the magic, insistent hum — for what the late revered Hazzan, Nehemiah

Mendelson, so aptly named: a “*murmerai*;” a continuum of prayer chant that rose and filled the air.

Elliot Gertel reminds us that Judaism has “sought to conquer time with *mitzvot*, whose cosmic significance, according to tradition, cannot be measured. He quotes Heschel as saying that “creation is the language of God, time is His song. To sanctify time is to sing the vowels in unison with Him.” Gertel claims that “Words, when said, are judged against each other . . . but words when sung, share modulations and become a unified hymn.” That unified hymn is *nusah* and to hazzanim *nusah* equates with Torah.

One could say that the concept of *nusah hat'fillah* is at a low point in most congregations, particularly those with no or with part-time cantors. Who is there, to teach, to instruct by example, to supervise, to ensure the continuation of services chanted in the proper *nusah* with intent and with musical integrity? Our *baale batim* no longer have that instinct for tradition in prayer. Jews have become strangers to *nusah* and to *t'fillah*. Are we responsible for this condition? Totally or in part? Another confrontation with the real world? How shall we proceed? By encouraging ignorance? By keeping silent? By working towards progressive change?

And what if we all were teachers in a true sense and could provoke interest, transmit knowledge with the best of them-to whom should we address ourselves? Can our congregants read *alef bet*? Are most capable of reading *Hashkiuenu* without error? With correct punctuation? How can we teach *nusah* and *davennen* to Jews who are unable to read fluently enough to communicate freely with God, in His language. Another confrontation with the present. The ill-prepared worshipper. What is to be our position?

Regardless of ability or “prayer-input” we all do acknowledge the attendance at services of one group we call “regulars”; all with varied talents and competence who do “come”, who do try to participate, who seem interested, for a variety of reasons. We, as hazzanim, count upon their response; indeed, we rely upon their understanding of the routine of ritual and ourselves derive a sense of satisfaction when functioning as their *sh'liach tzibbur*. How do we, and they, react to the influx of strangers attending *B'nay Mitzvah* celebrations and who seem most uninterested in the worship portion of the service. In many cases they confront and challenge the rabbi and hazzan.

How unhappily we view them. In those synagogues and on those occasions we are more than ever aware of our general constituency and the presence of many who are attending services under duress, perhaps under familial pressure and who would rather be anywhere at that moment but in the synagogue. By their presence, they physically separate those who would like to respond and pray but who become inhibited and very, very quiet unless there is a strong tradition of prayer and response in that congregation. The odds are that the influx of visitors will mute the usual sound of response by sheer intimidation. Have some of us secretly wished that those who wished to pray and participate might be seated toward the front of the sanctuary while those who wished to remain passive auditors would be seated to the sides and rear? Ushers might ask the question of those who entered, "Passive and/or confrontative" or "Willing to give us a chance"? One could envision a synagogue theatre-in-the-round with worshippers front and center and observers around the periphery.

Maurice Samuels envisioned the kind of *shul* atmosphere that we all hope for, where "the art of '*davenen*' . . . the periodic contact with religious emotion . . . is a daily necessity to the pious Jew. The davenner's soul is in the posture of prayer . . . the familiar exercise is a kind of hypnotic induction." But this aspect of the art of prayer has generally disappeared; the responsorial, audible answer to the hazzan's question, grows ever weaker.

Ten years ago, Sam Rosenbaum, summarized the various remedies current in an attempt to alleviate the tediousness which seemed endemic in our service. "If people cannot or do not pray," he said, "the logic went that there must be something wrong with service. Start it later, finish earlier, make it shorter, make it longer, put in an organ, take out the organ, more English, less Hebrew, better refreshments, no refreshments, coffee hour, *Kiddush*, *Oneg Shabbat*, shorter sermon, longer Torah lesson, more announcements, less announcements, annual Torah cycle, tri-ennial Torah cycle, etc."

Now, ten years later, the "remedies" of the past continue to be prescribed with the same negligible results. Juvenile concepts, such as Hebrew school classes or youth congregation leading *En Kelohenu* or *Adon Olam* in the main sanctuary or birthday greetings delivered by the Rabbi to young celebrants asked to come to the *bimah* are devices to both "liven-up" the service or to demonstrate the leadership's affinity toward and closeness to the younger generation. Again the wrong remedies for the wrong reasons -a

recapitulation of the “special inclusions in the Worship Service” which Heschel decried pointing a finger of blame upon those who sought to add spice to the service instead of considering how to add *kavannah* and worshipful dignity to the individual prayer effort.

Among recent experiments are the so-called “camp songs.” In the 40’s and 50’s songs of Russian and Palestinian origin were standard fare for Jewish camps and Religious School music programs. They were viable and quite often very musical. Except in rare instances the texts for these songs were non-liturgical. The creation of Camps Ramah and their counterpart, **NIFTY CAMPS**, have made an extraordinary impact on American Jewish life. Thousands of young people have returned to their communities, imbued with stronger Jewish values and excited about living as Jews. The Jewish summer camp as exemplified by Ramah, is adding immeasurably to the American Jewish community. In terms of the musical impact of these camp situations, however, specifically in terms of religious services, quite the converse is true. With the **exception** of the efforts of the very early song leaders and others involved in these camp programs, recent song **leaders have done a disservice**. Too many tunes of questionable musicality have recently been taught to children who brought them back to become part of the communal experience. The texts of most recent additions to the camp musical literature are of a liturgical **nature and this compounds the problem**.

Some of these tunes were composed “on location,” **at camp**, some in the Yeshivah environment, but most were written in **Israel** and specifically designed for commercial export. **They are all attractive to youth and well suited for a summertime camp experience.** It was early felt by some cantors and musical **directors**, who objected to the genre, that the poor musicality of these tunes would soon be obvious to others; and of course, they would be so demonstrably out of place in Sabbath services **that it would be unlikely that they could displace nusah hat'fillah.** After **all**, *hiddur mitavah* requires praying with the best and most beautifully appropriate music for heaven directed worship. **And although, as individuals**, we all have varying concepts of beauty, hazzanim **generally felt that the vulgarity and obvious secularity of the tunes and rhythms associated with campfires, dining halls and marching tunes would never find hallowed places in the service per se.**

“But soon the charismatic guitarist **who knew a few chords** was equated with the cantor, the music director and the composer

of synagogue music, and both *rabbanim* and laymen seemed unwilling to acknowledge the difference." Steven Richards claims that "in the frenetic drive towards congregational participation, the lowest common denominator is sought — that tune which stirs reaction most quickly — not because of its worth as a tune but because of its sociological effect on a mass." He continues, "there has been an attempt to turn our synagogues into camps because of the successful summer worship experience many children have in camping situations." (JWB Summary, **1978**)

Max Wohlberg reminds us that the Conservative synagogue in the United States was the place where congregational singing of sections of the liturgy had achieved its greatest popularity. There it was welcomed and flourished and was, for decades, a distinctive aspect of the Conservative worship service." But, again, these tunes were generally of good musical caliber and were seldom distracting in the general fabric of the service. Wohlberg explained that "a survey of congregational tunes 35 years ago showed heterogeneous sources such as: Yiddish folk influence, dance patterns, pseudo-Oriental and Yemenite melodies, etc.; current practice seems to dictate a blend of American Yeshivah and recent winning songs of the Israel Hassidic Folk Festival."

Relative to "legitimate" hassidic tunes and the commercial variety, he goes on to further explain that "the legitimate hassidic tune is in a category of its own and is not subject to critical musical analysis. The qualities of pious fervor and ecstatic yearning which infects its singers, place it outside the realm of analytical consideration. To introduce it into a sedate and formal service would be to commit an esthetic blunder. Similarly, a pleasant *Z'mirot* tune is not necessarily appropriate for a liturgical text." (*Conservative Judaism*)

It is a commentary on the lack of background in Jewish music by so many in the Jewish lay community and an acknowledgement of the strong influence of recorded music in our time and society, that convinces so many that Hassidic Song Festival favorites are indicative of the mode of prayer current in Israel and therefore appropriate for synagogue use in the United States, when, in fact, nothing could be further from the truth.

When Wohlberg points to the forward of Lewandowski's "Kol Rino Usefila" of 1871 he shows us two remarkable statements by Lewandowski. Remarkable in the sense that, to this writer at least,

they encapsulate the two-pronged nexus of congregational apathy and uninvolvement in our own time.

Lewandowski's statement, written over 100 years ago, is an indictment of synagogue practices in his own time and could very well have been included in this year's report of congregational worship practices. He said, in 1871, "ungifted and unmusical individuals have introduced trivial tunes" into the worship service and also that congregations "who have previously shouted, have been, since the introduction of choirs, condemned to silence."

Translated into current terms, this writer believes that:

1. By not providing sufficiently good congregational tunes and affording worshippers an opportunity to sing them we have helped prepare the soil for an implantation of tunes whose worth is negligible.
2. By misusing professional choirs and organs we have helped to subdue congregations that had the capacity to *daven* and have not yet found ways to combine the best aspects of both modes of worship, that is choir/organ and *daven-nen*.

Regarding the long standing practice of the bravura, solo recitative or recitative with choir, I respectfully suggest that for most situations this is no longer a successful prayer vehicle. The very few hazzanim really capable of stirring the soul with magnificent coloratura and exceptional voices still continue to do so, and should continue. Unfortunately, all hazzanim are not equally capable and some are still unaware of it. We must face the challenge of our time. The congregation for whom our hazzanic forebearers chanted no longer exist. The congregations in which we function require a considered and thoughtful approach. Each situation is different and solutions to the problems of a balanced service must be faced intelligently and with compassion. Continuing in the style of a bygone era is not appropriate for today unless we are again able to reeducate congregants and elicit a response from them. It is our problem and our confrontation.

There was a time when it would have been unthinkable that the hazzan would be asked to abdicate or subordinate his main function, that of *sh'liah tzibbur*. A hazzan was retained for his interpretive skills, devotion to the concept of *t'fillah* and ability to inspire the *kahal*. We all know that even vocal ability was not a prime consideration. Recently, congregations and a newer generation

of rabbis prompted by many pressures wish the *B'ney Mitzvah* to lead large portions, if not complete services on "their" day.

The question which seems most relevant is one of "intent". Is the Bar Mitzvah a ceremony which is part of the larger worship service, as it should be? Or is it a "show" in every sense of the word? Is the entire Shabbat service more a vehicle for child, family and friends, rather than a worship service for congregation and community?

Reading of Torah and Haftorah with thoughtful English or Hebrew introductions to those sections are certainly appropriate for the Bar/Bat Mitzvah. Chanting the service is not! Do we as hazzanim offer alternatives to the showy display of pulpit ability requested of many youngsters? Do we respond that weekday *minha-maariv*, Sunday morning *shaharit* or Shabbat afternoon *minha* and *havdalah* led by the youngster would serve him and Judaism better than functioning in place of the Cantor at Shabbat services? Why is leading the service on Shabbat not a "show"? Should the child give the sermon in place of an inspirational discourse by the Rabbi whose function in Israel is that of teacher and preacher? Would the service actually benefit by such a substitution? The answer is no!

A congregational youth service which can be led weekly by young people qualified to lead, taught by the hazzan, which paralleled the main sanctuary service, would certainly provide the future Bar/Bat Mitzvah with the tools and understanding to lead future services, at *some other time*, when the taint of "show biz" would not be an adjunct to what is basically a religious experience, intended for the whole congregation, not only for those celebrating a simcha.

But again, who will speak out? Who is able to confront gently and in the spirit of redemptive progress? Who will relegate self-interest to a secondary role and speak out for the betterment of the synagogue and American Jewry? Who will be unafraid of difficulties and change 'because they speak from knowledge, secure in their craft and art, as guardians of tradition and instigators of change? It is our confrontation. How shall we respond?

The evolved patterns on which this paper is based were anticipated in years past. They are no longer projectory. They are here and now. We must work with them to the betterment of our calling and heritage. We must raise our heads and face the issues clearly,

sensitive to all aspects of the problems, with compassion for the efforts of others and a desire to add our expertise to decisions made on high levels. We have an obligation to help in the holding of Jewish consciousness in the present as well as future generation. Each hazzan must look upon himself as though he were personally responsible for the continuation of *hazzanut* as a profession as those who "have a special, distinct and unique, tradition-honored role to play in Jewish life" (Rosenbaum — C.A. Proceedings, 1978).

What are some of the practicum that we might employ?

The hazzan should have a regular column in the synagogue publication. He should speak out in areas of concern. The column should be an educational tool.

The hazzan should encourage publicity on a national scale which will be an extension of the synagogue bulletin. To create an awareness of the special problems inherent in worship and in Jewish music.

The hazzan should be involved in congregational and communal life as a Jewish professional.

The hazzan should be the musical resource for the congregational school, for congregational music and *t'fillah* classes, for youth services, etc. All music which might find its way into any service in the congregational building should have direction from the hazzan. He should not permit or encourage deviations from the proper *nusah* which would not be welcome in the main service.

The hazzan might institute or supervise the teaching of *Katorah* and *Torah trop* in the Religious School music class, the creation of *Torah Reading Clubs* and *Shomrei Nusah* groups.

The hazzan might direct a program of *nusah hat'fillah* for adult lay leaders and create a program for learning and chanting *Torah* and *Haftorah* for adults.

The hazzan might gather together family members qualified to read *Torah* and institute a family reading program for *Shabbat minha* or *Rosh Hodesh* *Torah* readings.

The hazzan should supervise the proper training of *B'nai Mitzvah* so that an understanding of the system of *taamey lamikrah* is insured. He should oppose and discourage the use of children as "*shi'lichey tzibbur*".

The hazzan should give lectures as well as programs of Jewish music and use those opportunities to impart legitimate Jewish musical values.

The hazzan should help create a responsive and responding congregation by helping to teach basic Jewish skills and Jewish prayer responses.

The hazzan could implement the presentation of annual Zimriyah Festivals for the school, congregation or community which would encourage the public presentation of music of worth.

The hazzan should teach *menshlichkeit* by example.

The hazzan should remind the community that "The voice of prayer is never silenced but speaks to men of all generations and summons them to communion with their 'Maker. Be open to its prayerful song. All that matters is that you hear it and respond." (UAHC Prayerbook *Shaarei T'fillah*).

Before I begin my formal remarks, let me begin with a slight preface that I feel I must add, based on some of the discussions I have had with friends since I arrived here yesterday afternoon, and based on some of the things that Sam has stated this morning.

Let me begin by stating that I am very happy in my job. I really am. I am very happy in my job. I enjoy what I do very much. I think I am in touch with my congregation's needs and I think that I respond to the needs of my congregation. I am faced with the same problems and confrontations that all of you are faced with. Yet, somehow I manage to cope and come out the better man for it. Let me state for the record that I *daven* every Friday night and Shabbat morning, most of the time with organ and choir, ten months of the year. I am a fervent believer in *nusah hatefillah*. I feel that every day I accomplish something worthwhile, that I've touched somebody or that I have learned something new for myself. I do many things every day of which *shlihut* is a major part, but only one component of many. I feel that everything else that I do contributes ultimately to the success or the failure of my *own shlihut*.

As only Sam has a way of characterizing, in a very few words what sometimes takes me many, many weeks to think of, when he said in the very beginning of his speech: "The hazzan has the mandate to lead his congregation both *to* prayer (and I underline that three times), and *in* prayer (and I also underline that preposition three times), because I believe that what I do in leading people to prayer is as important as leading them in prayer.

Ultimately, I consider myself an educator of Jewish values using the means of musical expression and Jewish musical resources as my tool, and I've said that before from this podium.

My presentation this morning is really a description, a very personal description, of how I confront the problems facing all of us. How I solve some of these problems, and how I fail to solve others of them. Please accept what I now have to say in that light.

Allow me to begin my formal remarks, this morning, by relating to you two seemingly unconnected but relevant subjects to my presentation to you.

About a month ago there appeared in the NEW YORK TIMES science pages, a report on research done by biochemists in the area

of tranquilizers and pain killers. The paper reported that scientists had discovered that the body produces its own natural tranquilizers and pain killers in certain situations. What is more interesting, and what immediately grabbed my own attention, was the discovery of certain receptors (and I'll come back to that word over and over again), in the brain for these naturally produced substances. As soon as these natural drugs were released into the bloodstream, they went directly to the receptive nerves in the brain and attached themselves at that point. Each substance had its own specific receptor-nerve package in the brain. End of first item.

Second item: About three weeks ago, my own synagogue, Beth Sholom Congregation, brought Mr. Velvel Pasternack to our congregation to discuss what he does before the Men's Club. Velvel described, and those of you who have heard him know that he is an incredibly valuable person as well as an incredibly capable stand-up comic, he described, in very humorous fashion, his research into all the various Hassidic sects that he has studied. I was specifically caught up with what he had to say with regard to a specific tune of the Bratslaver Hasidim. He tried to track down, during his year in Israel, the source of one specific *nigun*, which had been identified to him as a holy Bratslaver *nigun* sung by the Rebbe for generations, but which he knew, after he heard it, to be nothing more than a Greek-Arab dance called the Miserlou.

True story. You should hear him tell it. His field work ultimately led him to a *farbrengin* in S'fat, on the occasion of the Yahrzeit of Moshe Rabeinu. There it was that he discovered how the Bratslaver sing this particular tune with such gusto and *hishtaphut hanefesh*. It seems that prior to 1948, the Druze Arabs also used to gather in S'fat on exactly the same day, at the same time as the Bratslaver Hassidim. They would sing this Miserlou tune, in *Ahaua Rabah* mode. Slowly the Hassidim learned it, applied to it various Bratslaver syllabification, a variation of ya-be-bai, whatever, and forgot its origin. They had totally assimilated it by 1948 when the Druze Arabs stopped coming to S'fat. Now the Bratslaver Hassidim claim it as their very own, and imbue it with all the sanctity and holiness of much earlier and more authentic *nigunim*. End of second item.

My friends, our profession is indeed changing because, simply, the needs of our communities are changing. I have realized that I must change to fill these needs or I will become, at best, irrelevant and at worst, an unneeded item on my congregation's budget.

In 20th century America, and again Sam said it so well, in this age of extreme narcissism, we have elevated the highest form of narcissism to the artists in our time. We worship the superstar musician, we worship the superstar painter and we glorify him as he shows us the perfection of his chosen field of specialization. I am afraid that many of us express tremendous resentment when we don't receive similar glorification from our own congregations.

For too long we have been totally consumed with the art of transmitting our sacred heritage without doing anything or very little, to create the receptors -and I refer back to the word I used before — in the hearts and minds of the Jewish community for what it is that we are trying to transmit. It is possible **that** we must share part of the blame for our own frustrations **and** the current deterioration of our craft, as Sam so aptly described to us. I think so.

If rabbis (who also must share the guilt of creating a mirror Jewish community which no longer really davens) wait and see that we are not really reaching our people, do you blame them for pushing us into all kinds of short-term solutions to our all-common problems. This is due, as I said before, to the fact that we have done really very little to create these receptors for the messages and art forms that we are trying to transmit. You can't transmit anything unless you have a receiver to receive it.

Allow me to state a very highly controversial position, and I want you to listen to it very carefully before you jump down my throat. There is nothing inherently sacred about the various combinations of notes that make up our modes or *Misinai* tunes; nothing inherent, no inherent *kedusha* in putting one note next to another. These tunes and modes which we so assiduously strive to protect and preserve are in themselves no more sacred than a *besamim* box, a candlestick or a *halla* cover. To take this analogy one step further, we cannot content ourselves with being musical jewelers — silversmith who produces a magnificent *yad*, breastplate, *rimonim* or kiddush cup does absolutely nothing to insure that his work will be used properly. He does nothing to teach the values inherent in their use. He merely produces a beautiful object and product and lets someone else cultivate an appreciation for their beauty and teach their function.

We cannot afford such a luxury. We can no longer strive to produce the most beautiful music possible without worrying about

cultivating the values and tastes of our congregants at their most elementary, and I underline the word elementary, level of their knowledge. Our Executive Vice President said this in 1970. (In preparation for this talk I want you to know that I re-read about ten reports of the Executive Vice President) and I quote from his 1970 report: "We have been content to sing, to pray, to chant, to teach on demand and then fade into the background. Too many of us care more about the sounds of our prayers than their relevance or meaning." And I might add my own insertion, the ability and sensitivity to appreciate them. We are more intent on pleasing the ear of the worshipper than on the immeasurably more difficult task of challenging the mind.

I began with a discussion of brain receptors. If it is indeed true that *Hakadosh Baruch Hu*, in His infinite wisdom, designed the human brain with specific nerve receptors for pain killers and tranquilizers, I doubt very much if in addition, He placed in the Ashkenazic Jewish brain a specific compartment which automatically, from the moment of birth, imparts the ability to recognize *nusah l'hol* from *nusah l'Shabbat*. I would question the wisdom in 1979 of the statement mentioned by Sam of Adolph Katcho in 1947 that there remains a glimmer in the heart of the most dedicated Reform Jew. I don't think that that glimmer exists automatically anymore. We must create and implant these receptors by becoming the best educators we can be. In the role of one we are insuring our positions as pulpit artists and interpreters of *tefillah* because we are creating an intelligent audience in the short term; and what is more important, we will be making Jews and thereby contributing to the survival of our people.

I come now to Pasternack's story of the Bratslaver Hassidim and I find in this story a paradigm from much of our Jewish musical history. I learned in school that our tunes, the holy *MiSinai* tunes which we all hold up with such tremendous significance are admittedly of secular origin, most of them. They have acquired sanctity by use and re-use over a period of time and eventually their original sources are long forgotten.

Allow me to state the converse of my position that I stated above. Just as there is nothing inherently sacred about the music we call our traditional Jewish music resources, let me reiterate that these acquire sanctity through their use to the degree of which they may be used. There is nothing inherently profane about con-

temporary tunes written to sacred texts since 1967. Can you imagine the negative effect we must have on our own people who all run to buy Israeli and Hassidic records, genuine or otherwise, when we issue a blanket condemnation, and don't even make an attempt to discriminate between what is good and what is bad. What does indeed fit into the *shtimumg* of *tefillah*, to use Sam's words, and what doesn't. What may be tasteful, what may be used in a school setting and what may not be used in *tefillah*, and what may be, indeed, secular or worse, ill suited to convey these sacred texts. After we make this blanket condemnation of music that our people have, indeed, been moved by. And in Philadelphia it is a phenomenon that the Hassidic Festival, for better or worse, comes to Valley Forge every December and sells 6,000 tickets at between \$10-\$25 a ticket. They must be doing something to touch some souls. We may then be frustrated by the seeming lack of appreciation for our talents after we make this blanket condemnation.

I am not saying to you, and far be it for you to think that I fill my own services with Hassidic Festival tunes, but I am saying that you must, as educators, find some way to exploit the fact that our people, adults and children, have been genuinely touched by the revival of music set to sacred texts. If you keep an open world for a period of time, the good will, indeed, be separated from the bad. The cream will rise to the surface. But don't reject all of this material in a blanket overall fashion, *a priori*. I feel that we are ultimately hurting ourselves. I am struck by positions taken by two non-Jewish musicians during the 20th century.

This past summer I recently completed a biography of Pablo Casals, one of the great musicians of the 20th century. It is an incredible book, written by a man whose name is Kirk. This book describes a study of tremendous personal self-discipline over a life-span of 96 years. Yet Casals, the great Casals, considered his music making to be of no value in itself, unless he used it to make a political and moral statement. You may, or may not know that Casals after 1945 refused to play solo recitals anymore, as a protest against world acquiescence to the regime of Francisco Franco. I was struck, as I read this biography — you may remember that around last May or June the winner of the Tchaikovsky competition, the cellist, was a Jewish fellow from Pittsburgh, I believe, who exactly at the time of the Shcharansky trials, proceeded to play whatever he was playing, in Moscow. I found this to be an absolute complete contradiction and negation of everything that Casals stood for.

Toward the end of his life Casals wrote a cantata on behalf of world peace. He used his music and his performance to teach values. He strove to become the best cellist in the world, and succeeded and then used his music-making to teach values. **Can we do any less?** In Sam's address of 1968 (as I said, I have become an authority on Sam's addresses), he quoted Robert Shaw, the great American choral conductor and presently the conductor of the Atlanta Symphony, and Robert Shaw said (in a church publication) nothing but the best is good enough. "If one comes to me (Robert Shaw), saying one man's St. Matthew Passion may be another's Old Rugged Cross, then I may only reply that that is unfortunately his loss for there can be little doubt about which music ascribes to Him the greater glory."

"It is good to have 5,000 young people chanting softly and tenderly, 'Jesus Is Calling,' in Madison Square Garden, but if they could only have heard the St. Matthew Passion, they **would** have indeed have had a religious experience of far greater vigor and enrichment."

I don't know if I agree with Robert Shaw any more. I don't think our people are adequately prepared for the hazzanic equivalent of the St. Matthew Passion. Let me state for the record that I love the St. Matthew Passion. I spent four years and thousands of dollars learning and cultivating an appreciation of that kind of music. But I don't know that if at an earlier point in my life the St. Matthew Passion may have been anything more than **a lot of noise**. We are dealing with a Jewish community which needs, I think, simple, basic hymns, such as the Old Rugged Cross, which Robert Shaw referred to.

Here I come to the exact same conclusion that Sam came to. In the words of a contemporary commercial, we have to get back to basics. The simple hymns will lead to a cultivation of and an appreciation of the higher forms which has been lost by today's Jews. How can *we daven* for Jews who don't know how to *daven*? They must learn how to *daven* before we can sing authentic *hazzanut* for them. For this complicated *hazzanut* to have any lasting effect beyond that of an esthetically pleasing performance.

I believe our panel discussion is entitled "Surviving Future Shock" and I may conclude in the following way: I think I'll make it into the 80's, the 90's and, I hope, God willing, should give me strength into the next century because, I understand my role as an

educator of Jewish values, using Jewish musical resources as my tools: because, I try to create receptors, receivers among both children and adults for that which I am trying to transmit; because I constantly try to make myself a better professional so that I may become a better educator of Jewish values; because, ultimately, I know what my goal is and my goal is to make Jews. This goal is not at odds with the goal of making beautiful music. Far from it. By improving the means of my teaching, by increasing my repertoire, by improving my voice, by increasing my musical knowledge I will ultimately make more and better Jews of the people with whom I come into close proximity.

These are the principals by which I govern my own professional life. These are the guidelines I try to impart to my students at the Cantors Institute and I hope that some of you share these guidelines with me.

CANTORS ASSEMBLY

presents

THE COLUMBUS BOYCHOIR IN CONCERT

Tuesday afternoon, May 8th at 3:45

PROGRAM

From "Liebeslieder-Waltzen," Opus 52 Brahms

From "Shomer Yisrael" V. Rosenblatt

From "Birkhat Kohanim" M. Janowski

Hazzan Edmond Kulp, Tenor

From "Some Laughter, Some Tears" Rosenbaum-Adler

The Fiddler

The Player

Turn Balalaika

Turn Balaika Come Join In Our Dance

join in our dance

Dr. Donald Hanson, Director

"No recordings or photographs of the Boychoir's performance may be made without written permission from the Columbus Boychoir School."

The Boychoir School of Princeton, North America's only non-sectarian boarding boychoir school provides gifted boys ages 10 to 14 with a broad academic and music foundation. Years later, as lawyers, choral directors, doctors, ministers, featured opera singers, businessmen, conductors, and teachers the school's alumni point to their one to four years at the school as a totally unique educational experience.

Students are selected by audition from hundreds of applicants who then participate in a summer music camp. As they live, play and study together, they receive intensive instruction not only in music and related performance techniques, but they gain unusual confidence in themselves while appearing 30 to 50 times or more each year in concert.

Their singing and travel experiences are enhanced on a one-to-one basis by staying with host families at home and abroad.

Born and educated in Toronto, Canada, Donald Hanson began his musical training in piano at the age of eight and continued his studies at the University of Toronto and the Paris Conservatory. He was awarded Licentiate Diploma at Trinity College, London.

In 1963, at the request of St. Augustine of Canterbury Anglican Church, Toronto, he founded the St. Augustine Boychoir which became noted for the high caliber of its church music as well as for its concert programming.

Donald Hanson came to the Columbus Boychoir as Director in 1970. Since then his unique talents as conductor and musician, coupled with his personal commitment, have contributed immeasurably to enhancing the stature and reputation of the Columbus Boychoir.

Information for entry into the Columbus Boychoir and the The Boychoir School of Princeton may be obtained by writing to:

The Boychoir School of Princeton
Lambert Drive
Princeton, New Jersey 08540

TUESDAY EVENING, MAY 8, 1979

Induction of Newly Elected Officers and
Members of the Executive Council

Response of Hazzan Morton Shames:

Dear colleagues, rabbis, friends of the Cantors Assembly:

I thank you all for the time and all the effort put forth to make this occasion so meaningful for me and for my family. We are indebted to you. Beyond that, to have had this evening begin with a Maariv service chanted by Saul Meisels, someone whom I hold in the greatest of esteem and whose artistic integrity is perfection itself, is an added gift.

I am humbled by this honor bestowed upon me by the world's most distinguished body of shlichei tzibbur, of the most gifted and talented men who serve in the vineyards of the Lord. This is not only a special moment of joy in my life, but one of great awe because I stand before you as your representative. I accept it with the responsibility, the many challenges and expectations you have of me.

Little did I realize or even dare to dream, when I became a student in the first class of the Cantors Institute, that I would one day become a leader of that devoted and inspired group of men who made that school possible. Those men who saw before them an entire community of hazzanim mercilessly slaughtered in the holocaust of Europe. Together they gathered their strength and wisdom, and out of the ashes of that hurban they inspired an entire new generation of American-born hazzanim to serve the Jews of this country. With the help of others who foresaw the direction of American Jewry, and with Hazzan David Putterman igniting the spark, they created the Cantors Institute of the Jewish Theological Seminary of America. I pray that in some small way that I, who graduated in that first class, represent a fulfillment to these men; a promise to my fellow colleagues with whom I graduated, and also that I might prove to be a force to future graduating classes.

It becomes even more significant that I follow and assume this position after such a fine president who represents another American school for cantors, and that of course is our own beloved Kurt Silbermann. Truly, the men who have served before me as your presidents have been and will continue to be for me an inspiration. They were innovators: they paved the way and made the inroads, they established status, standards, and put a touch of magic into the cantorate. It is also because of them that all of us can hold our heads high and serve our congregations with dignity.

We must never forget the status of the cantorate prior to the establishment of the Cantors Assembly. Some of us have almost forgotten what it means to resort to cheap managers who in the past were the manipulators of our lives. No longer do we have to pay for, or look for a simple recitative to suit a specific occasion: the Cantors Assembly has provided a superb and choice library of music to serve all our needs. No longer do we have to worry about our status with the government as clergymen. Today, our congregations are required to provide for their hazzan the same benefits which are available to other professionals: and so we no longer have to be concerned with parsonage, retirement, health insurance and all the necessities of our daily lives. In return we bring to our congregations the highest standards of synagogue music and prayer of which they can be proud. The Cantors Assembly has pioneered and continues to work on behalf of each one of us in every area which I have mentioned.

But my friends, in spite of these things, in spite of our efforts to inspire our congregations, the American Jewish community is suffering and I and my wonderfully able group of officers assume our position in troubled times. These are times wherein our people have turned away from prayer and Yiddishkeit. We must be for them, for our people, their refuah shleymah, their healing, as though from a sickness. And to that end the convention addressed itself this morning.

Samuel Rosenbaum, along with my colleagues Charles Davidson and David Tilman confronted the problem so beautifully. How fortunate to have in the person of Samuel Rosenbaum, a man of such talents, to articulate the problem so

brilliantly. Samuel Rosenbaum is without doubt, the most dynamic influence in the cantorate today. And for those of us who have worked alongside him, it is a constant source of marvel and wonder that he is able to accomplish all he does, and in a manner of complete professionalism of which we are all the benefactors. May he live and be well!

As I was teaching the haftarah of this Sabbath, "Emor," to a Bar Mitzvah student of mine, I realized its relevance to us as hazzanim. I'm sure you recall the first line of the haftarah, *Vehakohanim, halevivim b'nei zadok*, "and the priests and the Levites, sons of Zadok" - and further on continues - *Veshamru et meshmarti* - "shall minister unto me and they shall keep my charge."

We, hazzanim, are indeed the descendants of that kingdom of priests and it is our duty and responsibility to stand before the Almighty in prayer, to teach our people the difference "ben kodesh lechol" between the holy and the profane. It is for us, therefore, to accept that responsibility. "*Hazorim b'dimah b'rinah yiktzoru*" - we must sow in tears over the next years, in order to bring our people back. But we will reap the harvest in song and in joy. To do that, we, the officers need the goodwill, the encouragement, the commitment of each of our members to accomplish all our goals.

I look forward over the next few years to hearing from, and to sharing with each man his joys and, God forbid, to helping him with his problems. I look forward to hearing from the various regions, to being in close contact with them, and to meeting with them in order to help them with their programs. To once again revitalize and stimulate, once active regions, so that each chain in the link of this organization is working towards the reinforcement of the Cantors Assembly.

And so here I stand. My dear wife, my beloved children, my congregation, Temple Beth El of Springfield, Massachusetts, thank you for this great honor. May God make me worthy of it.

TUESDAY EVENING, MAY 8, 1979

Establishment of the Saul Meisels
Scholarship Fund by Mr. and Mrs. Paul Shapiro

Hazzan Samuel Rosenbaum:

As you can sense, this is a very special evening. Appropriately, since it marks the establishment of a well-merited scholarship in honor of a dear colleague, and the marking of the commencement of a new life-dimension for that colleague and his dear wife.

I cannot help it, however, if an aura of bittersweet sentiment lingers in my heart and, as I suspect, in the hearts of many here as well. No matter how carefully we phrase the words, and no matter that Saul and Ida will never slow down if they live to be 120 - and if anyone will, they will, things around the Cantors Assembly will never be the same.

I always feel, when I am sitting at a tribute event to a well deserving person that the Secretary of Health, Education and Welfare, the same agency that requires warnings on cigarette packages, should require a similar warning to be displayed from the dais: "Dangerous if inhaled." My tribute is in need of no warning, because there is no puffery or exaggeration in it.

We are met to pay honor to a colleague who is, as befits a Kohen Gadol, a Kohen hasadol me-echav, a giant among hazzanim. He served for over four decades as the sheliah tzibbur of one of America's largest and most distinguished congregations. Served in such a manner that one, upon hearing him, would want to wipe away every previously held conception of what a hazzan can be. He exposed that congregation, through the pulpit, recitals, concerts, full-scale stage productions, commissions to contemporary composers, to everything that is good and beautiful in Jewish music, both sacred and secular. At the same time never failed the individual men and women as a pastor and as a friend, in joy and in sorrow.

He was active in our Assembly in almost every phase of our activity, particularly in the areas of publication and convention planning. He served as President for three years and thereafter as a respected member of the body of ex-presidents who constitute our Executive Committee. With us, as with his congregation, the human values in our work received his earnest attention.

Now meetings may be quieter and shorter, and nights undisturbed. We will survive and even flourish. Fortunately, we are blessed with a host of already proven colleagues of superior wit and talent - else how could they have harnassed this tornado of energy for the good of us all? But the style, the panache, the mood may never be the same.

To be fair and honest, I must admit that Saul, kohen that he is, occasionally gets angry, but mostly when we underestimate ourselves as hazzanim. Saul makes impossible demands on us and on himself, but setting high goals is his life's elixir and his demands have always been for better things, for higher standards.

Saul has been known to be stubborn but usually in behalf of a cause well worth fighting for. He snores, but always in tune and always in the appropriate nusah. He may wake you up in the middle of the night to rehash a problem with which you had wrestled all day and thought you had solved. But that is because no solution less than perfect is any solution at all for him.

You might say Saul has an ego, but it is an ego that he shares with any colleague who will submit himself to the same standards and disciplines which rule his life. On occasion, he can be a tyrant, but mostly with fools and incompetents and with those with shorter vision than he.

All of the foregoing, **Saul** and Ida - for you are truly one, like two sides of a coin - all of the foregoing is **my** clumsy way of telling you that your friends and colleagues are proud to have been a part of your lives these past decades. Proud of the achievements we have wrought together. Proud that we truly know you and proud that in knowing you

we have come to love and to cherish you. And what's more, to respect what you both are and what you both represent.

Of course, this is not the end of anything, rather a slight turn in the road which we pray will be warm and sunny.

With what shall we bless you? Perhaps, with the blessing of Rabbi Meir, who, when his daughter came to him for his blessing on her wedding day, looked at her, thought a moment and said: "I pray that you will never need to come to me again for a blessing."

When she looked at him, surprised and perplexed, he added: "I pray that the Almighty will shower you with such blessings that you will never again in your long life need to ask for any other blessing."

So may it be God's will for you both.

We are pleased that our feelings for the Meisels have been shared these many years by scores of friends and admirers in Cleveland who represent the arena in which they worked and developed a glittering career in every phase of Jewish music. We are delighted that many of them have come here to share this moment with us and with them.

But we are especially pleased that one friend, above all, is not only with us in celebration, but has been with us through thick and thin for many, many years. Like all truly generous human beings, he does not seek the limelight, nor accolades, nor honors. Nor does he like to make speeches. He prefers, instead, to let his actions speak for him.

A devoted lover of hazzanim and hazzanut, and a staunch admirer and close friend of Saul and Ida, he soon became a close friend of ours. Over the years he has not only helped with money, but was often the first to point out potential projects, activities and publications that in his well balanced opinion were deserving of our attention. Having pointed them out, he was the first to reach out with funds to help make them possible.

In 1975, he received our highest award, the 15th Annual Kavod Award "in gratitude for and in recognition of the unstinting moral and financial support he has given over many years to the sacred projects of the Cantors Assembly."

Never one to rest on his laurels, he continued his support in the years since then.

Two months ago, he called me one morning in Rochester, to tell me that he would like to do something on the occasion of Saul's retirement from Temple on the Heights. That something turned out to be a gift of ten thousand dollars with which the Cantors Assembly Foundation has established The Saul Meisels Scholarship Fund.

It is my special privilege and honor, in the name of all lovers of hazzanut to express our thanks, blessings and good wishes to Mr. and Mrs. Paul Shapiro for their special kindness in establishing the Saul Meisels Scholarship Fund, for his special love for Saul and Ida over these four decades and for his continuing concern for our very special needs.

May the Almighty bless them both with long life, good health and the determination and the means to continue to do good works.

CANTORS ASSEMBLY

presents

AN INAUGURAL MUSICALE

Tuesday Evening, May 8th at 9:30

featuring

THE SHAMES TRIO

P R O G R A M

Trio No. 1, E flat major, Op. 1
Allegro

Beethoven

Trio No. 1, B major, Op. 8
Allegro con Brio

Brahms

Nigun

Bloch

Trio No. 1, D minor, Op. 49
Molto allegro agitato

Mendelson

Jonathan Shames, piano
Jennie Shames, violin
Miriam Shames, cello

GREETINGS

Jonathan Shames:

My sisters and I want to thank this distinguished assembly for the opportunity to play this evening on the occasion of our father's installation as President. We wish to congratulate all of the newly installed officers and wish them all good luck.

It is a privilege for us to be here tonight. The program we shall play for you tonight is not of Jewish music, but rather of music which is an expression for us of the love and devotion which is generated in a Jewish home, our home. Ours is a family that has borne the joys and tribulations of making music together for as long as I can remember. The history of our artistic endeavors has mirrored, as one might expect, our lives together. We may say that our life as a family has been built up according to a particularly clear vision of living and working together which only a common aim passionately pursued may give. This common aim is of course, music, by which all of us mean a special form of connection and of communication. Connection with the spiritual realm in which we may all feel united and communication with that of an image of that spiritual kingdom to our fellows.

Music is the clearest, most penetrating image of the animating force which links all men together and in which humanity finds its connection with the universe. Clearly, this must be the guiding force in a cantor's life. The understanding of the power of music to reach something beyond, something infinite, to communicate this to his congregation and in that communication, to touch the innermost hearts of his fellowman, to reach that deep lined region of feeling wherein we recognize all men as our brothers.

The poet, Navarro, says as much when he writes of the human situation: "Where are we going? Always home

The history of our lives seems to describe that spiritual journey to another realm in which we feel, by mundane existence, to be increasingly separated. And yet, we have

the idea of it in our minds and souls and on that evidence alone, we may feel that the journey will not be in vain. All of us here tonight must feel that as musicians we are engaged in serving that idea. Thus, the world of art and religion are joined together, both seeking that spiritual kingdom from which man feels himself in exile.

The poet 's words, however, have an additional meaning for Jennie, Miriam and myself.

Our lives have constantly returned to and been generated by that spiritual union of which I spoke earlier. That union whose extra manifestation was musical activity but whose internal reality was a constant effort to understand and to help each other. Certainly the road was and is never less than rocky, but all the difficulties and pain that come up are an inevitable product of an intense caring which infuse our family and whose source is our parents. Perhaps, in their love for each other they discovered the possibility that exists in all men to participate in a spiritual brotherhood. In any event, that possibility was made reality and whether a self-conscious choice by them or not, we, their children were given the tools of music. One cannot be granted any penetration into the meaning of music who has not participated in it with an underlying feeling of love and devotion to others.

And this, pre-eminently, is what our family means to us. Where are we going? Always home.

Our lives to be a recreation, much as we are capable of, the connectedness and devotion which defines our family. We have, through our first teachers, our parents, the means to at least indicate that--music.

In the light of its much greater power, I will now stop talking, and we will just play for you, the Cantors Assembly, and for our father and mother, especially.

Thank you.

CANTORS ASSEMBLY

presents

A MASTERS CLASS IN THE YIDDISH ART SONG

Wednesday Morning, May 9th at 10:30

Art songs are those created by a trained composer to the text of a known or anonymous poet.

Conducted by Lazar Weiner

Geyn Darf Men Geyn	Leivick-Gelbart
Der Yeger	Peretz-Milner
Der Shifer	Peretz-Milner
Oyf'n Grinem Bergele	Peretz-Milner
Oyf'n Grinem Bergele	Peretz-Kosakoff
Dremlender Yingele	Leivick-Jasinowsky
Mit Mayn Zeydn	Yungman-Weiner
Di Mayse Mit Der Velt	Halpern-Weiner
Di Mayse Mit Der Velt	Halpern-Kosakoff

Students

Vladimir Bograd	Andrew Rutstein
Jonathan Gordon	Eileen Schachter
Bruce Rubin	Arnold Saltzman
Meir Turner	

CANTORS ASSEMBLY

presents

GARY KARR

The World's Leading Solo Bassist

and

The Karr-Lewis Duo

Wednesday morning, May 9th at 11:30 A.M.

P R O G R A M

Prayer (from "Sketches from a Jewish Life") Bloch

Sonata in A Minor Eccles

Largo

Allegro con spirito

Adagio

Vivace

Kol Nidre, Opus 47 Bruch

Fantasy on scenes from
Rossini's opera "Moses In Egypt" Paganini

Gary Karr, bass
Harmon Lewis, piano

THE KARR-LEWIS DUO

Gary Karr, Doublebass
Harmon Lewis, Piano

GARY KARR

In the 400-year history of the double bass, only four **musicians** **have** won international renown as virtuosos --Italy's Domenico Dragonetti and Giovanni Bottesini, Serge Koussevitsky and American-born **Gary Karr**, who performs on Koussevitsky's 365-year old Amati and has been called "the greatest living performer on the double **bass**". As a leading American critic wrote, "There is no other double bass player in the world who could outdo or even match Karr's virtuosity and finesse".

Acclaimed throughout the world as a musician who has done more to expand the vocabulary of the double bass than any other player alive, Karr has performed as soloist with over 100 orchestras and given more than 500 recitals throughout the United States, Canada, **Mexico and Europe**.

He has performed with Leonard Bernstein and the New York Philharmonic, the Chamber Music Society of Lincoln Center, the **Chicago Symphony**, the Toronto Symphony, the English Chamber Orchestra, the BBC Symphony, the London Philharmonic, the Oslo and Bergen Philharmonic and other major ensembles. He has made more than a dozen major recordings for RCA, Columbia and Deutsche Grammophone Gesellschaft.

Gary Karr's master classes in the leading universities and colleges throughout the USA, Canada and Europe have inspired children and students to take up the double **bass** as a solo instrument, which Karr **has** transformed in technique, design and into bel canto sound.

HARMON LEWIS

Harmon Lewis received his first music degree from Millsaps College in Mississippi, his native state, graduating cum laude. He holds both the Master of Music and Doctor of Music degrees in Organ from Indiana University, and in 1964 he was the first winner of the Fort Wayne National Organ Playing Competition. Harmon Lewis was a faculty member and chairman of the music department **at** Centre College of Kentucky, and from 1972-78 was artist-in-residence at Dalhousie University in Halifax, Nova Scotia. He is currently on the teaching faculty at Hartt College of Music in Hartford, Connecticut, in addition to performing extensively with Gary Karr in the Karr-Lewis Duo.

WEDNESDAY, MAY 9, 1979

WORKSHOP B

"The Meaning of the Psalms:

The Psalms in the Liturgy"

Rabbi Harold Kushner

Chairman: Hazzan Robert Scherr

Rabbi Harold Kushner:

I confess that I was very moved and appreciative of the invitation to come to your convention, to relax and enjoy myself and to have a chance to address you.

I would like to focus with you on some of the things we have in common, and especially on the heritage of the Tehillim, the Psalms, as an element in the liturgy. I start with the acknowledgement that the profession of being a hazzan is an older and more honorable one than the profession of being a rabbi. There were hazzanim, singers, for a long time in the Jewish people before there were rabbis because the need which you fill is a much more basic one. It is probably the second oldest Jewish profession. In the beginning there were kohanim and the kohanim did all the prestigious stuff. They got the applause, they were in the spotlight. They wore the special uniforms and they officiated at God's altars. People would bring sacrifices. If you had something to celebrate: a child was born, a daughter got married, a child grew up, the harvest was a good harvest, the business deal was good, you moved into a new house--if you had something to celebrate, you brought your offering and the kohen slaughtered it, dressed it and dispatched it on the altar.

If you thought you had done something wrong and you wanted to recover your self-respect, you would bring a different kind of a korban. You would hand it over to the kohen and the kohen would take care of it. On the festivals and the Shabatot, on the special occasions, there would be public offerings and you would be in the congregation and you would see the kohanim slaughtering and disposing of the animal on the altar.

Fairly early in the whole story of Jewish cult, it became clear that people could not passively stand by and do nothing while their sacrifice was being offered. They couldn't personally take care of the animal, they weren't qualified or permitted but they didn't want to be left out and do nothing. In addition, as Professor Yehezkel Kauffman has suggested, the ritual of slaughtering the animal on the altar was a totally silent one. There were no prayers or incantations. The kohen kept absolutely silent to make sure that nobody suggested that there was any kind of incantation, there was no magic formula being offered.

So, the service of presenting and offering the sacrifice was totally quiet and apparently extremely dull and very passive. You brought your sheep, you gave it to the kohen and you stood there. That was not enough for the Israelites and the tradition developed, as I am sure I don't have to tell this audience, of the musical accompaniment to the services that were going on. The history, the relationship of the Leviim to the liturgical service and the Temple service is a very complicated one. Nobody really knows the story but I think a creditable history would be something like this:

Because there was a need to embellish the offering of the goat, the bull, the lamb, whatever it was, people would offer songs. The Levites, presumably, would accompany with music what the kohen was doing. This will sound familiar to many of you because just singing while the sacrifices were going on was not a full time job. They found other work for the Leviim to do to justify their full time existence. They washed the kohen's hand, they would clean up the animal pens, they would open the gates in the morning, they would close the gates at night.

This is a familiar process. Right? This is how you take the guy who sings and make sure he is busy all day long. But the heart of it was the musical accompaniment.

What that musical accompaniment did was essentially three things. It enhanced the ritual esthetically: that is, it just sounded nice. It heightened the sense of religious

feeling. The music could do things that words couldn't do. This, I think, is the secret of the cantorial process from the beginning. You can say things with music at a much more profound level than you can say them with words, and it enabled the people to participate. If you notice these are the three things, essentially, that you add to the service: The esthetic dimension, the sense of religious moment and the opportunity for participation.

As the musical tradition developed, composers began to create what ultimately went into the Book of Psalms. They didn't write only 150 psalms. They wrote thousands and thousands of psalms. The best ones became popular. Again, the same process that we have all seen going on. The best ones were sung more often and immortalized. Sometimes, a person would write his own music. More often he would find a psalm, words, musical setting and he'd either ask the Leviim to sing it, or the Leviim would have a repertoire.

For example, if, on erev Pesah you happened to review the Mishnah P'sahim, you read there how all Israel would bring their korbanot, their paschal lambs, to be sacrificed on the 14th of Nisan, the day before the seder. The Temple choir would be singing Hallel and the lines would be so long that they would have to go through the entire Hallel Service once, twice and sometimes as much as a third time before everybody got his korban Pesah.

This was the role of the Leviim: to sing, to add the esthetic dimension while people brought their offerings. The psalms were the musical pieces that were written. Who wrote them, we don't know. Tradition ascribes them to David HaMeleh, and there is some internal evidence in the Bible that David HaMeleh wrote some psalms: that he was a poet and a composer of some note. Amos, for example, who doesn't know that this is a tradition, Amos says the rich Jews of north Israel compare themselves to David strumming on their guitars or something. So, apparently he already knew that David was a musician.

Did David write all 150 psalms? It is doubtful but we don't know who wrote them and it doesn't really matter.

They were written to be used as musical accompaniment for the sacrifices and they were written to enhance the esthetic religious dimension of what was going on. Many of these psalms, preserved in the Bible, are used today. What I am going to try and do with you during the next half hour or so is take a look at the psalms. By understanding what they originally were meant to be and what they can be, I am going to try to help you figure out how they can be used in the service. Know what the psalm is trying to do: know what it's intention is and you will have all sorts of clues as to how you can use it most helpfully, most appropriately, liturgically.

There are several categories of psalms. They are often blurred but briefly let me divide them four ways. Psalms can be individual or collective. Very simple rule, you look at the grammar: is it singular or plural? They can be a statement of an individual. They can be a statement of the whole congregation because, logically enough, the offerings which were brought were sometimes the offerings of a yahid, of one person with a family occasion to celebrate, or a guilt offering to bring. Sometimes, they were the offerings of the entire people. More helpfully, the largest categories are hymns and laments. A hymn is when you have something to celebrate: a lament is when you are oyf tzores and you are trying to get God's help. The later into the psalm-writing process you get, the more these categories are blurred. That is, you have psalms which are both a hymn and a lament. They will switch from one to the other because the more the institution of psalm-writing developed, the more creative people refused to be bound by categories.

In other words, if one of the rules of writing a psalm was you either write a hymn or a lament, some creative person would say, I don't want to be restricted that way. I want to write something which starts out as a lament and ends up as a hymn, or vice versa.

So, later on in this process-a lot of these things are blurred--there is a very simple rule for knowing the difference between a hymn and a lament, even without trying to understand the psalm. It will work 90% of the time (not

100%) because later on again people get very creative about how you use categories; they don't want to be bound by rules.

A hymn is about God and a lament is to God. Check if the psalm talks about God in the third person or whether it talks to him in the second person. Let me show you something very interesting.

The hymn is supposed to celebrate what God does. It can be thanks for something specific He does. It can be praise for something He does in general. You can have a hymn about God is wonderful because he makes the sun come up in the morning or you can have a hymn which says God is wonderful because I was sick and now I am feeling better. I used this when I gave a similar talk to the hazzanim in the New England area. I used this simile and I think it offended the dignity of some of the people there. Let me use it with a warning that I don't mean to demean the psalms. You know what they are a little bit like--they are a little bit like greeting cards. That is, they want to be as general in application as possible, so that if a person writes a lament, "God help me, I am in a bad way," the author of the psalm wants this to be usable by as many people as possible, so he will not be specific. He will not say, I am in a bad way because I went skiing and I broke my leg because then only people with broken legs can use it.

In the first verse he will say I am sick and my bones ache: in the second verse he will say I am having financial troubles: in the third verse, he will say people are telling lies about me. You read the psalm literally, you begin to think everything in the world is happening to this poor man. What it is, is a lament that tries to be as inclusive as possible. A lament, when you are crying out for help, is to God. You're addressing Him immediately, directly: God, do something about this. Typically, a lament starts out: How long, Oh God, will you neglect the cries of your people? It's addressed directly to God.

A hymn is about God. You try to tell the congregation what a wonderful God we have. By the way, Martin Buber said something very nice which this reminds me of. Buber says:

What's the difference between philosophy and religion? Philosophy is about God, talking about God. Religion is encountering God and the difference between philosophy and religion is the difference between reading a menu and having lunch. Philosophy is very enlightening. You learn a lot from philosophy. It doesn't do anything for you. Religion actually relates to you. With that definition in mind let me read to you a psalm that you all know: a psalm that everybody knows. What psalm is that? The 23rd psalm. How many times have I used the 23rd psalm at a funeral and how many times have I said it with somebody in the hospital. I never noticed something about the 23rd psalm until just recently. Let me read it to you and I want you to watch for something. Listen closely to the familiar words of the 23rd psalm and keep an eye on this: When does the psalmist talk about God and when does he talk to God? When is God in the third person and when is God in the second person?

A Psalm of David. The Lord is my Shepherd,
I shall not want.
He makes me lie down in green pastures
He leads me beside the still waters
He restores my soul:
He guides me in straight paths for His name's sake.
Yea, though I walk through the valley of the
shadow of death,
I fear no evil, for Thou art with me;
Thy rod and Thy staff, they comfort me.
Thou preparest a table before me in the
presence of my enemies:
Thou hast anointed my head with oil;
my cup runneth over.
Surely goodness and mercy shall follow me all
the days of my life:
And I shall dwell in the house of the Lord forever.

What motivates the change from talking about God to talking to God? That's not a rhetorical question. I want some feedback.

Comment from the floor:

After you believe in God and He's with you, at that point you can address Him. You can't actually address Him until you believe that He's with you.

Rabbi Kushner:

That's one way of dealing with it. I think that's a more theological approach. I think you may be right but I think there is another way you may interpret it. When does God become real? In time of tzores. Don't you see this in your congregations? When do people turn to God? When do people turn to shul? When something bad is happening. When everything is going well, it's the rare person who remembers that he has to relate all of this to God. So, in Psalm 23 the praise part talks about God. The cry for help, the valley of the shadow of death--he turns to God. As a general rule, this will help you to know whether the psalm you are dealing with is a hymn, and you ought to be teaching people to rejoice. Or, it's a lament and you ought to be helping people to cry out for aid and support. Obviously, musically, you would want to handle these in very different ways. If the purpose of the psalm is to help the congregation rejoice, and something we don't have scope to talk about is the difficulty we have with our congregations--we read that psalm about how we sing and dance and exalt before God and we are not singing and dancing before God...we are reading responsively. If anybody really wanted to sing and dance before God, the usher would throw him out. We have a real problem. You people have the problem. That is, how do you get people whose mind set is to come to shul and be polite and sit patiently and evaluate the service, how do you teach them to exalt? One of the ways we try to do this is through the psalms, through the hymnic psalms, the psalms of praise.

If you will turn to the hand-outs, in order to help us to refer to the same verse, the same translation, I've prepared this for you. This is the 93rd Psalm, Adonai malach geyut lavesh. It occurs twice in the service. Once is as indicated on page 14 of the Silverman Prayerbook, in the

Kabbalat Shabbat service. Where else does it occur in the siddur? It's the Shir Shel Yom for Friday, it's the psalm for Friday. So it's the psalm that's said on Friday and on Shabbat.

Take a look at it for a moment and tell me, before we talk about what kind of a psalm it is and what it says, why is this a psalm for Friday and Shabbat? It has to do with Creation. Now is the earth firmly established: It shall not be moved, the waters lift up their voices--this is the whole creation story. Perek Aleph, B'reshit. God clearing away the waters so that He can make a world. Because it is a Creation story, zekher l'maasey b'reshit, it's on Friday, erev Shabbes and it's in Kabbalat Shabbat. If you look at the psalm, the first five verses have to do with creation, and the last verse, aydotekha ne-emnu m'od, l'veytka na-avah kodesh. Adonai l'orekh yamim. That's already a consequence. The God who has created the world, this is the God we worship.

What do you want to do with the Psalm?

What the Lewandowski arrangement of the psalm does is five verses of clashing, chaos, collision and noise and the last verse becomes very still and quiet. This is what I mean if you understand the psalm, you can let the music make the point for people who are not Bible scholars. Whoever wrote the 93rd Psalm was trying to make a point about the passage from ma-asev b'reshit, from the creation of the world, to Shabbat. The Creation, water, splashing here and running there, up the mountains, down the valleys, it's noisy, hectic. Then Shabbat comes and all of a sudden, no more creating, no more explosions, no more thunder, no more mountains being formed, no more valleys; everything is quiet and peaceful. That's what the psalm says. That waters lift up their voices, lift up their roaring, above the voice of many waters, "...breakers of the sea, O Lord, are mighty on high" and then comes the verse that symbolizes the passage from Creation to Shabbat, from creating the world to the serenity of Shabbat. What Lewandowski does with his arrangement, whether you like Lewandowski or you don't, what he does is take the intellectual content of the psalm and ex-

press it musically so that with your choir you do the Lewandowski or you don't, what he does is take the intellectual content of the psalm and express it musically so that with your choir you do the Lewandowski setting of Adonai malakh, you are helping even the tourists in the congregation to get a sense of the transition from weekday to Shabbat.

Along with it, you have Mizmor Shir L 'Yom HaShabbat, a difficult psalm to understand because it doesn't fit the categories. It's one of the more intellectual psalms in the Bible. I'm sure you are all familiar with it. Take a quick look at it and I will ask you two questions: First, what is the psalm trying to say? And second, why is it called Mizmor Shir L'Yom HaShabbat? With the 93rd Psalm it was clear what the connection to Shabbat was. It's transition from Creation to Shabbat. With the 92nd Psalm, a more difficult question, why is this a psalm for the Shabbat day?

First question, what is the psalm about? It's praise of God, absolutely, even though it is addressed to God: It is a second person psalm, this is probably a late psalm because it is already blurring the category that when you talk to God directly, it doesn't have to be a lament. This is a psalm of praise to God, for what? What is it that God does for the world that this psalm praises Him for or what is the Psalm about? He destroys the wicked people. This is a psalm about the problem of good and evil. Why do the good suffer? Why do the wicked prosper? It is the religious question. It's the only religious question that people care about. Why is there no justice in this world? (Interjection from the floor: There is but you can't see it) Good answer--that's the answer of the psalmist.

Where do you find that in the psalm? First of all, take a look at it: "How great are Thy deeds, O Lord:" (You don't mind if I deal with the English side, instead of the Hebrew, most of the time, I hope.) "Thy thoughts are very deep. The ignorant man does not know, Nor does the fool understand..." He's saying, God, you run a wonderful world but not everybody is perceptive enough to understand how wonderful the world is. Some people complain about the

world because they don't know it well enough. They ask questions: "The wicked may spring up as the grass, . . . the workers of iniquity may flourish." But one who really understands God's profound designs knows that they're going to be destroyed. He compares the wicked to the grass. What does he compare the good people to? What's his metaphor here, his simile? The cedar of Lebanon, right--"Like the palm tree, . . . a cedar in Lebanon."

If you plant grass seed and cedar of Lebanon seeds on the same day, which is going to grow up first? The grass, obviously. It will grow up right away, flourish for a while and then it will dry up, especially in the hot climate of the Middle East. However, if someone examined the two sets of seeds a month after you planted them, he would see that the cedar of Lebanon hasn't started to germinate and the grass is already flourishing. The wicked may spring up like the grass: workers of iniquity may seem to flourish. That is, the wicked may sometime get a head start because they have no scruples. While they are temporarily ahead, certain kinds of foolish people, the psalmist says, shreiyen qevald, and complain about God's justice because they are just too impatient to see how the story will end. But the wise people know that the wicked may spring up only to be destroyed forever. "Mine eyes have seen the defeat of my foes" --that is, if you don't panic you will see it. "Mine ears have heard the doom of evil-doers that rise up against me." But unlike the grass, which is the wicked, "the righteous shall flourish like the palm tree"--slow and steady. Give it enough time.

Whether this is good theology or not is a different session. This is the idea of the psalmist. The psalmist is trying to reassure his audience: Don't be upset about the apparent advantages of the wicked. Don't be upset when you see an unscrupulous person getting away with murder, cheating and seeming to get away with it. Don't be upset when you see innocent people taken advantage of, and don't despair about the goodness of God's world because in point of fact, give yourself enough time, God has plenty of time, "the Lord is just, He is my Rock in Whom there is no

unrighteousness." Everything will come out right. That is the message of the psalmist. Whether it answers the question of good and evil is another discussion. This is the psalmist's answer.

Now, why did someone call this *Mizmor Shir L'Yom Ha-Shabbat*? What does it have to do with Shabbat?

(From the floor: When you prepare a whole week for Shabbat then you are ready for it. The whole week is for preparing for Shabbat.)

Rabbi Kushner:

You can't rush it. Shabbat will come on its own schedule. I think that may be part of it. But I think there is another dimension to it, though, perhaps even a more basic one, without saying that this is not part of it.

What are you supposed to do with all of your problems on Shabbat? Let's say you have worries about parnose, about earning a living, you have worries about sickness, unfairness in the world. What are you supposed to do? On Shabbat you are supposed to put them out of your mind. All the bakashot, all of the petitions of the weekday Amidah for brakha, which means earning a living; for health, for justice --these are omitted on the Shabbat. What do you substitute on the Shabbat? R'tzei b'menuhateynu. May our Shabbat menuhah be acceptable. May we experience a real Shabbat, untroubled by these concerns. The problems will wait. Take your mind off the world's injustice for one day. It won't go away. Sunday morning all the injustice will still be there. It won't run away from you, but for one day, you deserve not to have to worry about it.

Shabbat in the tradition is supposed to be a sample, a foretaste of olam habah, of the world to come, a world where there are no problems. Not because we live in a world with no problems but because in order to survive in this world, we have to keep the vision of what a perfect world looks like, and this is what Shabbat is supposed to do to us. Are

there things that worry you? Problems at home, problems on the job? Sick relatives? Six days a week are enough to worry about them. For your own well-being you need a Shabbat. You need one day when you will act as if there are no problems and this is what Shabbat is supposed to be.

That's where I think the psalm becomes a Shabbat psalm. It's supposed to express not the tranquility that exists but the tranquility we pretend to have on Shabbat. The world is not perfect but we treat it as if it were perfect. You remember "Fiddler on the Roof" --Tevye on erev Shabbes? He is a poor man, he has no money, he has problems, everything is going wrong for him. Comes erev Shabbat, he acts like a king. This is what Shabbat did for the poor Jew, the oppressed Jew. It gave him the privilege. It's like the person who all year long lives meagerly and once a year he comes to Grossinger's. At Grossinger's he lives nicely, people wait on him, people cook for him, whatever you want you can have--it does wonders for you. Every now and then, just to be treated like that. This is what Shabbes did for the Jew. Six days a week, you shlep. One day, you have to stop shlepping. You need it, for your sanity, for your dignity, you need it.

What the psalm says is let's act as if there were no injustice in the world. Leave the problems to God. Six days a week we will be on the social actions committee. Six days a week we will deal with all the world's problems. One day a week, we deserve not to have to worry about it.

A friend of mine who is a Christian clergyman, said that the difference between their liturgy and ours is that the Jew rests on the seventh day, the Christian works on the eighth. That is, Sunday is not the first but the eighth, and it's a day of trying to redeem the world. Shabbes is not a day for redeeming the world. We have six days for qemilut hasadim. Shabbes is a day for acting as if the world was already redeemed. And that's the olam habah. That's the pace--to live as if the world were perfect. Sunday is plenty of time to get back to the problems.

To a comment from the floor: That's a real problem, a very serious problem. I never get to daven. When do I get to daven? I have to worry about what's the congregation doing. Are we on schedule? Things like that. It's awful.

To another comment: That's justification but it is a real problem. The rabbi's family doesn't have a rabbi and the hazzan doesn't have a sense of Shabbes. As long as we are on the 92nd psalm let me show you something nice. Do you see the second line of the psalm: L'haqid baboker hasdekhah ve'emunatkhah balaylot. "To declare Your loving-kindness each morning, and Your faithfulness every night."

The Midrash Tehilim has a nice comment on that word. It says when a man wakes up in the morning, how does he feel? He's had a good night's sleep. He's rested, he's vigorous, he's eager to go out and greet the day, and he thanks God for His hesed. He says in the morning, God, in Your hesed, in Your kindness You have given me another day of health and strength. And he goes to work and he comes home at night and he's tired and worn out and he just can't handle this anymore and before he goes to sleep he says, God, the world is all yours now. I'm tired, I have to go to sleep, I've done enough, You take care of the world. At night, you thank God for his emunah, for His reliability, for His dependability that everything in the world will be just where you left it when you wake up the next morning. In the morning you thank God for His hesed, giving you a new dose of strength; at night you thank Him for His emunah.

If you think for a moment, not so much of the music for this, it's a little too intellectual to do things with musically. If you think of most of the settings of Hashkivenu (what are there, 900 settings of Hashkivenu?) what they are trying to do is precisely this: Hashkivenu is an evening prayer and the mood of Hashkivenu is: I've been working all day long, I'm tired, God, the world is all Yours now. I can close my eyes on the world and not be kept up nights because I believe there is a God. And I believe that when I'm sleeping, God watches over the world. I don't have to be Atlas. I don't have to hold the world on my own shoulders. When God takes care of the world, I can relax.

I said before you have one kind of mood when you have a hymn--exaltation. Teach the congregation to praise, teach them to sing with joy. You want to reach out, you want to bring them into it: you want to involve them. The best thing that ever happens in a shul service is not that they sit, dripping with admiration for the voice of the cantor, the best thing that happens is that you get them all acting as one.

I'll tell you my favorite story. It's a Harry Golden story. Harry Golden's father was a Jewish atheist--that means he didn't believe in God, but he went to shul all of the time. One day, Harry Golden says to his father, "Pa, if you don't believe in God, what are you always running to shul for?" His father says, "Jews go to shul for a lot of reasons. My friend, Garfinkel, who is Orthodox, goes to shul to talk to God. I go to shul to talk to Garfinkel."

The idea behind that (I think it's a marvelously profound story), the idea is you don't go to shul to find God. You go to shul to find a congregation. God, you can find in a lot of places. God can be any place. You go to shul to find other Jews. You go to shul to be a part of a congregation. A service does not work unless you can take all of these individuals, people who came to say kaddish, people who came to the bar mitzvah, people who came because it's raining outside, people who came because they heard it's going to be a good sermon. The service will not work, you will send them home disappointed, unless you can take these individuals and let the music melt them together into a unity. Unless each of them can overflow his isolation and individuality and become part of a greater hall. This is what the hymns try to do--teach everybody here what they have to be grateful for. I could give you examples from the psalms but I will pass over that now, the 103rd psalm which is a hymn to nature, the world getting up and going to work and everything working and God sending the rain and the grass growing--things that everybody can be grateful for and some of them are personal psalms and we will get to that in a moment.

Before we get to that, let's take a look at the third page of your hand-out, Psalm 146, right after Ashrei. Take a quick look at the Psalm and tell me what it says. What is the message of the psalm? Here's an example of a hymn. Here's an example of something that tries to embrace everybody in the sense of religious perception.

In reply to a comment from the audience: I think that may be the most striking line--al tiftehu bin'divim. I think that may be the most striking point in the psalm. I'm not sure that's the message of the psalm. I think that's a truth you may learn from it but it's not to tell us that, I suspect, that the author of this mizmor wrote it.

From the audience: To tell the individual that to believe in God is enough

Rabbi Kushner: Yes, it says that but it says something a little bit further. It tries to show him, I think, maybe this will be a clue to seeing it the way I see it. I think what the psalm is trying to do is answer the question: Where is God? How do I know God is real? I just heard a brilliant analysis yesterday, at a convention I was at, of Mah Tovu, which says, after you get through Bilaam's words--v'ani b'rov hasdekha avo baytekha--the author suggested that the person who comes to shul is a little bit ill at ease. What am I doing here? Does this make any sense? Am I in the right place? Am I making a fool of myself? What am I going through the motions for? He's not sure he belongs and if the experience of rov hasdekha, hesed Adonai that makes him feel that this is the right place for him. The experience of being brought into a congregation and finding it possible to pray is what helps him overcome his shyness and his discomfort. I think this psalm is very similar and I think this is why it is one of the introductory psalms.

The history seems to be, we know in the Talmud, the hasidim rishonim, the old hasidim of Talmudic period would sit and meditate for an hour before they started to pray. Maybe they were waiting for a minyan, but they would meditate for an hour. Later on, people who did not have their powers of meditation would read the whole book of

Tehilim, and that was their meditation. And people who did not have even that kind of patience would read the last half-dozen psalms, which is what we do, from Ashrei to the end. Half a dozen of the last psalms in the book. This is one of the psalms that you put in P'sukei D'Zimra to help the congregation get in the mood for worship. So when you come to Barkhu you're not just pulling them off the parking lot but they are ready to start davening. I think this psalm is an attempt to deal with the question: How do I know that God is real? Where is God in this World? What it says is the real God is present when you render justice for the oppressed and give bread to the hungry. Those are the moments in which God becomes real. You start out with what sounds like a theological question, Where is God found? and you don't answer it theologically. You prove God, as Jews have always proved God, with real, actual, concrete deeds. Where is God? Whenever somebody helps the hungry. Whenever somebody supports the falling: whenever somebody reaches out to help the blind, the righteous, protects the strangers, the weak, God is present.

Are you skeptical about there really being a God. Do you find it hard to pray because you are not sure there is anybody at the other end of the process. I won't even try to prove to you theologically, the psalm says, that there is a God, I will show you moments in which you feel that God is real. You help somebody or somebody helps you, you're depressed, grieving, hurt and somebody helps you and you feel that God is real in this world. A neighbor of yours is hurt, grieving, depressed and you are able to help him and you both have the experience that God has become real. This I think is the point the psalm is trying to make. In those moments of helping the righteous, of giving charity, of opening the eyes of the blind, protecting the stranger, the widow and the orphan-- those are moments in which God becomes real.

One more psalm I want to examine with you. We see the instance of the hymn getting the congregation to appreciate the reality of God, what they have to praise him for. One of my favorite psalms in the entire Bible is Mizmor Shir Hanukkat Habayit. It's the last page of the handout. Let's

try first to understand it: What is the psalmist saying? What is the message of this psalm? When we have understood it--I will tell you in advance that I don't understand the title. I don't know why it's called Shir Hanukkat Habavit. I will ask you why is this the psalm which you say before Mourner's Kaddish? You are familiar with its setting in the Shabbes morning service.

From the audience: Recovery from a great sickness: the title has nothing to do with it.

Rabbi Kushner: You are absolutely right. The title has nothing to do with it. I don't know how the title got there. Somebody must have once understood, but I don't understand. The psalm is a psalm of a person in great danger. It's used today frequently for recovery from illness, but, remember what I said about greeting cards without meaning to offer or demean the psalms. This particular psalm was written so that anybody who had recovered from a difficult situation, sickness, danger, some sort of peril would be able to feel that this said what he wanted to say. Take a look at it now and tell me the story of the psalm.

From the audience: I assume this psalm was written by David when he was saved from the hands of Saul. This was a Shir Hodah and he expressed his thanks to God.

Rabbi Kushner: Yes, the suggestion is that this had been written by David after he had been saved from Saul. It may very well have been; it may have been somebody else, as well. A lyric psalm is too general to be able to pin down the exact circumstances. You want to ask me when the 137th psalm was written, Al Naharot Bavel? I can tell you it was written by the people who were leaving Israel after the hurban. If you ask me when this was written, it is too general. Anybody who had suffered and was afraid that he was going to die, could have felt this. Aside from trying to figure out whether it was David or somebody else, what can you tell me, knowing nothing except what is on this page? What can you tell me about the author of this psalm?

From the audience: He's optimistic.

Rabbi Kushner: He's optimistic now but there was a time when he was not. Yes, it's against despair. Tell me about the guy's life. There was a point where he got very sick. Before he got sick, he had been very confident. One thing I've got to tell you. The Biblical mind does not work logically and sequentially the way the western Aristotelian mind works. The Biblical sense of before and after is totally different from ours. I have a friend who is starting to study Hebrew. He says: I speak four languages and I am going to learn Hebrew. What's going to be the most difficult thing in learning Hebrew? I said to him, I think the most difficult thing is that it is not a Latin language. It doesn't work the way European and English languages work. It doesn't work past, present and future. Tenses, grammatical tenses are going to be very different. What the textbook will call past means something which may have happened or may still be going on, or hasn't started yet but is so certain I will speak of it as if it had happened. What looks like present on the grammatical charts doesn't exist at all--it's a participle. What looks like future may refer to something which hasn't happened yet, or something which started a long time ago and is still happening, or something which I just heard about. Tenses are very fluid; they do not fit the ancient Latin categories. Similarly, sequence. My teacher, Professor Kedushin, calls this organic thinking. You sort of think emotionally, associatively --almost in a Freudian way and not in a logical way. So the guy is not giving us his life story starting from when he was a child to today: he's mixing his tenses up.

If we could, if we had the time and the facility, I could put these verses on flash cards and re-arrange them in chronological sequence and then the psalm would become clear. It just wouldn't be very much of a poem. I would start, I think: Adonai birtzonha ha-amad'ti l'har'ri oz, "Lord, in Your favor, You set up mountains of strength for me." That is, before all my tzores happened, I used to believe, I said in my security: Ani amarti b'shalvi bal emot l'olam. I used to believe nothing bad is going to happen to me. I lived a good comfortable life. I was religious, I was observant, I was honest and moral and God, You rewarded me

with these mountains of strength. You saw to it that I was prosperous, I was honored in my community, I had a nice family, etc. I thought this was the way it was going to be until I die, right? I do something for You, God, and You do something for me. It was a wonderful arrangement. I had no complaints. Then, all of a sudden, what happened? Histarta panekha, hayiti nivhal. All of a sudden, You turned off the blessing faucet. All of a sudden, the good things I had gotten used to stopped coming and I didn't know what to do with it.

I paid a visit, some years ago, to a good friend who had gone through several reversals in a short time. His health started to fail, his youngest daughter had a mental breakdown. Everything was happening to him at once. He was terribly depressed. He's a yodea sefer, he's a person who is a regular davenner, etc. I sat down with him and I read this psalm: Histarta panekha, hayiti nivhal--nivhal--I panicked--I didn't know how to cope with misfortune because it had never happened to me before. I thought I deserved better. Then when that happened there was a moment when I really thought the whole world made no sense. There was a moment when I was so desperate I thought I was going to die. I thought there was not going to be a happy ending to this. I was ready in my despair to give up on the whole world. I cried out to God. What did I say to God? I said: ma betzah b'dami, that's not "my blood," it's not "dam" but "dumiya." What profit is there (this is a very important verse) in my silence? (it should be translated) In my going down to the grave? Can the dust, that is, can the dead praise Thee--10 hametim ye-halleluya. Can it declare Thy truth? What is the implication of that verse: Ma betzah b'dami? Because that's what a human being is here for. Ma betzah b'dami? What good will it do if I die and I can't praise you? To be a human being is to sing God's praises. To be alive and healthy, to have a job and a family, to feel good about yourself, to be blessed with talent--this creates the obligation to praise God. So the sick man says, give me back my life, give me back my health, give me back my prosperity and I will sing your praises.

What happens after that? We know the happy ending from the psalm. He made a very important discovery: ki regah b'apo hayim birtzono, b'erev yalin bekhi v'laboker rinah. God's plagues, God's anger, which is His metaphor for tzores. only come for a moment. They are temporary. When they're going on, you feel the whole world is going black. When they are happening to you, you think there is no hope, but after the darkness the sun comes up again. The man recovered, the sickness went away, the danger passed; whatever the tzores were, he survived them. Whatever the tzores were, he made a very important discovery: that you could live through difficulty. He never had to learn this before: nothing bad had ever happened to him. When for the first time something troubling happened to him, he went down to the bottom of the pit of despair, cried out to God: Save me, I can't do this by myself. I throw myself on Your mercy.

When things got better did he remember his promise, or did he just go back to being his old forgetful, confident self? What do you think happened? Cantor Shelkan says he remembered his promise. How many think he remembered his promise? How many think he went back to being fatuous again? How do we know that he kept his promise to God? By the last verse: "So that my soul may continue to sing praise, O Lord, my God, O your thanks be forever." The real answer is the psalm. This psalm is what he wrote to fulfill his vow. When he was sick, he said, God, get me out of this and I will sing Your praises forever. I will teach the whole world. Don't give up when bad things happen because God will pull you out of it. He recovered and the proof is he wrote this psalm as payment of his vow so that all generations would know that when your world turns dark, hold on to God: throw yourself and your needs on God and He will redeem you. His wrath is for a moment: His salvation is much longer.

One other point I was going to ask you to work out with me.

We've understood the psalm. Why is it the psalm after which mourners say kaddish early in the morning? The sense

of I was grieving and I learned that God does not totally abandon me. There was a time when You were absent from my life and I thought I was gone, and I found You again. The act of God is not the death or the accident. The act of God is the resiliency of the human spirit--to be able to overcome tragedy, to be able to overcome death and get up and praise God. In essence, the avel, the mourner who gets up in shul and says kaddish is doing exactly what the author of Psalm 30 is doing. Right? He is saying to the tzibbur, I have gone through pain and loss. I was at the verge of despair and I found out that you don't lose God permanently, and I want to sing God's praises. Isn't that what the kaddish-zgore s ? He is singing God's praises in public and it seems to me, and I would hope--it is one of my favorite psalms--I am sorry we do it at ten after nine when the shul is empty--I would hope that if one understands it, one can know how, even for the one who does not understand Hebrew and is not sophisticated enough to analyze the translation, I would hope that the message of the psalm could be conveyed at that musical level which goes beyond the intellectual dimension and let people get the sense of despair leading to faith. If the hazzan has gone through this in his own life, if you have known despair and futility, if there are times when you were close to giving up and somewhere you found it possible to on on being the sheliah tzibbur. If you've gone through a hard time in your professional life, in your personal family life, if anything bad has happened to you and you wondered: am I qualified to be the sheliah tzibbur? I am not sure what I believe. Then, somehow, you got your faith back, and, somehow, the act of davening and the process of being in a congregation gave you back that strength and returned to you your right to be the sheliah tzibbur, it seems to me that the Mizmor Shir Hanukkat Habayit, the 30th Psalm, is one you can say with genuine kavanah and if you can do it with kavanah, you will help bring all the confused, all the hurts, all the doubting who find their way, by whatever means, into shul, you can help bring them through the same process that you went through and that the author of the psalm has gone through.

Haverai, thank you very much.

CANTORS ASSEMBLY

presents

"HAZZAN IN RECITAL"

Hazzan Jacob Barkin, Tenor

Wednesday afternoon, May 9th at 3:30

P R O G R A M

Osso Boker	J. Engel
Lament	N. Goroshin
In Cheder	M. Milner
Tief in Veldele	L. LOW
Al Tiroh	J. Wasilkowski
Shma Kolenu	M. Helfman
Rachel M'vakoh Al Voneho	Roitman-Binder
Boker T'ireini Dimati	A. Krein
Ad Or Haboker	Zeira-Helfman
El Yivneh Hagalil	J. Weinberg
Im Eshkachech Yerushalayim	M. Heilman
Sommi Dei (Radamisto)	Geo. F. Handel
Rachel Quand Du Seigneur (La Juive)	J. F. Halevy

Leo Barkin, Piano

(This year we inaugurate what we hope will become an honored tradition at our annual conventions, a full recital given by an outstanding member of the Cantors Assembly)

Canadian born Jacob Barkin studied at the Toronto Conservatory and Eastman School of Music. He soon established himself as a much sought after radio and concert singer. He was, for many years, the Hazzan of the prestigious Adas Israel Synagogue in Washington, D.C. He has sung with over a dozen first class symphony orchestras and has made numerous tours from coast to coast. He is the Hazzan-Emeritus of Detroit's Congregation Shaarey Zedek.

CANTORS ASSEMBLY

presents

HAZZANIM AND KLEZMORIM
IN A CONCERT OF MUSIC FOR THE
JEWISH SOUL

Wednesday evening, May 9, 1979

at 10 o'clock

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IN A CONCERT OF MUSIC FOR THE
JEWISH SOUL

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P R O G R A M

1. The Art of the Hazzan

Uv'nucho Yomar	M. Taube
Hazzan Moshe Taube, Tenor	
The Prophecy of Elijah	E. Jospe
Hazzan Joseph Gole, Tenor	
Ovinu Malkenu Z'chor Rachamecho	M. Ganchoff/ Winternitz-Reisenman
Hazzan Jacob Mendelson, Tenor	
R'tzei	M. Ganchoff
Hazzan Paul Kowarsky, Tenor	
Tiher Rabi Yishmael	Tishkowsky-Bagley
Hazzan David Bagley	
Leo Barkin, Piano	

	2. The Art of the Klezmer	
	Giora Feidman, clarinet	
Uri Ludevig, guitar and Moshe Schprecher, bass		
I. Gates of Soul		
Adoshem Oz	I. Moron	
Ze Hayom	I. Miron	
Klezmer's Kudos	I. Miron	
Freilachs	D. Tarras	
Carnival of Notes	I. Miron	
Karev Yom	Traditional	
Ya Ribbon	Traditional	
II. Gates of Prayer		
A Prayer: I believe		
in God, even when He		
is silent.	I. Miron	
Ani Ma'amin	Traditional	
Yedid Nefesh	Sara and Edud Zweig	
On the Slopes of Mount Meiron*	Traditional	
Humoresque Galilee "Halaka-Dance"*	Traditional	
III. Gates of Jerusalem		
In Jerusalem's Winding Alleyways*	Traditional	
Sephardic/Ashkenazi		
Im Hashachar	Sara Levi	
Jerusalem of Gold	Naomi Shemer	
Ose Shalom	Nurit Hirch	
IV. Gates of Shabbat in Israel		
Sephardic Shabbat Song*	Traditional	
Yeminite Song*	Traditional	
On the Sabbath Day*	Traditional	
Hi Di Di	Traditional	
V. Gates of Wedding		
Frailachs	Traditional	
Many Waters-Mayim Rabim	I. Miron	
Coachman's Muddy Boots Dance	I. Miron	
A Grandma and Grandpa Dance	I. Miron	
Matchmaker's Dance	I. Miron	
The Mother-in-Law Dance	I. Miron	
Finger Snapping Dance	I. Miron	
Shofar's Niggun	Traditional	
Sinai Caravan	I. Miron	
Klezmer from New Orleans	I. Miron	
Tzena, Tzena	I. Miron	
Niggun Without End	I. Miron	

*Traditional, with new music and arrangements by Giora Feidman and Issachar Miron

THE ART OF THE KLEZMER

The sensitivity and multi-colored nuances of Giora Feidman's performance reveal a new dimension of clarinet virtuosity - a class by itself.

Although he is a master of the "klezmer" style--folk music epitomizing the Jewish soul --his art has a strongly universal appeal, for it enters the innermost depths of the heart, irrespective of creed, color or nationality.

During his concert tours in Latin America, North America, Australia, Japan, Thailand and Europe, Feidman enchanted his listeners with music that recreates a wondrous folkloristic world, as exhilarating as a rainbow and mirroring the depth of human faith, hope and love.

A "klezmer" was a musician-entertainer at Jewish weddings, who, although unschooled, often reached heights of extraordinary virtuosity. In this spirit, Giora Feidman, a principal clarinetist of the Israel Philharmonic orchestra, who has been acclaimed by foremost conductors and musicologists as a leading clarinet player of our day, brings a new dignity and range to the klezmer image, reviving an ancient art and elevating it to new professional plateaus with passion, humor, joy and mysticism.

Feidman says that tonight's program brings to new heights his work with the eminent composer Issachar Miron, whom he considers the leading exponent of the Jewish soul music today. Miron, a master craftsman skilled in many branches of contemporary music and deeply rooted in Jewish, secular and liturgical music, has rejuvenated and broadened the generations-old klezmer art, with amazing versatility and imagination, composing or arranging many selections of "The Art of the Klezmer".

Testimonials to Giora Feidman's uniqueness as a clarinet virtuoso, stylist and performer have come from such luminaries as Leonard Bernstein, Conductor Laureate of the New York Philharmonic Orchestra; Zubin Mehta, Music Director of the New York and Israel Philharmonic Orchestra; Yohanah Boehm, Jerusalem Post; and Robert Sherman of WQXR, New York.

"The Art of the Klezmer", which features an extraordinary performer and an extraordinary composer, is a unique musical experience that both entertains and enchants our day as of old and "sings a new song unto the Lord".

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